

Music Biz Just Ain't Nowhere!

First Scattered Results Show An Open Race

Chicago—First half dozen ballots to be received in *Down Beat's* tenth annual band poll were mailed on November 2. Earliest post mark was that of M. F. Goetful, 140 W. Gorham street, Madison, Wis., 6:30 p.m. on that date.

In Chicago, at 7:30 p.m., June Davis, 920 Wilson avenue, and Benny Weeks, 4535 Sheridan Road, mailed their selections, while Les Zahoric, 1550 Prospect, Milwaukee, dropped his in the box in time for the 8:30 p.m. post mark. Alvin Horn, 1839 N. Whipple street, Chicago, at 9 p.m., and June Barr, 1241 South Ohio street, Columbus, Ohio, at 9:30 p.m. were the next two early voters.

Although scores of ballots were received and tabulated by press time, the total number was so small in proportion to the thousands of tallies expected that there is no definite indication in the incomplete returns which follow as to probable winners among individual musicians and bands.

From ballots received so far, two principal errors in marking are apparent. Many voters still are listing band leaders for chairs in the all-star band, although it has been clearly stated that they are ineligible. And we neglected to make it sufficiently clear this year that only intact small instrumental combos which do not form part of a larger unit may be selected in that division. In other words, Goodman sextets and Herman Woodchoppers may not compete against the King Cole Trios and the Louis Jordans.

Merely Straw Vote

Following is the incomplete tabulation of ballots at press time. These totals should be regarded as merely a straw vote indication of how the favorites (Modulate to Page 21)

James Drops Band For Two Months, Boys Stick in L. A.

Los Angeles—Harry James will hibernate for two months, dropping all band work for that period at close of his radio stint on the "Spotlight Band" show. Last broadcast will be Nov. 22.

James denied reports that he was "breaking up his band". He said it was strictly a vacation and that he expected to have virtually the same personnel when he reorganizes next year. Meantime his handmen will deposit cards here with aim of attaining local union membership. Many of them are already Local 47 members. Plan is to get band out of the "traveling band" status in this territory.

James likewise denied that he planned to curtail size of his organization when he resumes activity. He stated that instead of dropping string section as rumored he would probably add two more fiddles.

Me, Too!

New York—Lovely chanter Betty George with the Sam Donahue band at the Aquarium had a \$250 winter coat, pearls and some black satin unmentionables stolen from her room at the Piccadilly hotel two weeks ago.

"Gee, with cold weather here, I've got nothing to keep me warm," the tall brunet said. Offers are still coming in.

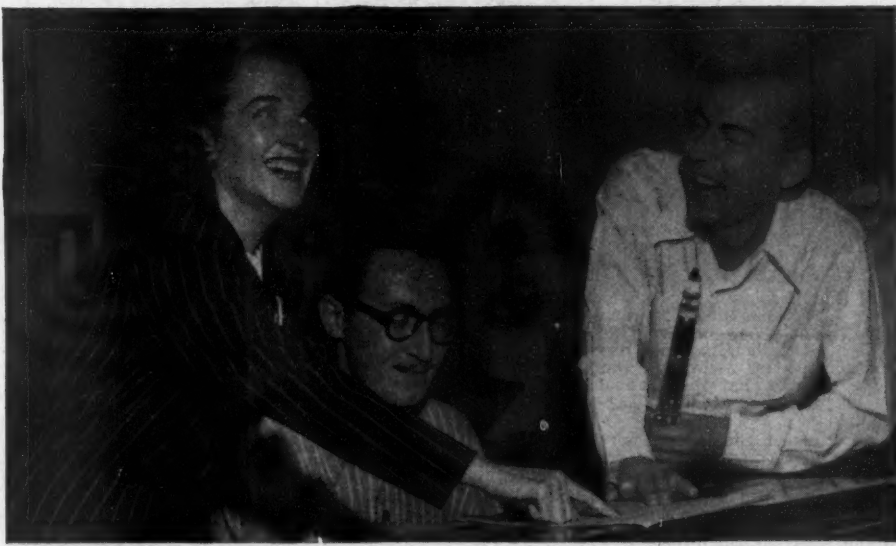
DOWN BEAT

CHICAGO, NOVEMBER 18, 1946

VOL. 13—No. 24

(Copyright, 1946, Down Beat Publishing Co.)

Woody Herman Herd Enjoys Recording Session



Los Angeles—Even checking an arrangement during a Columbia recording session provides kicks and laughs for Woody Herman, his vocalist, Mary Ann

McCall and his pianist, Jimmy Rowles. *Down Beat* will present Woody and his Herd in a concert on December 15 at the Civic Opera in Chicago.

Illness Follows Thornhill Crew

New York—Germs banged away at the Claude Thornhill band as the pianist switched his crew from the Hotel Pennsylvania late in October to Frank Dailey's Meadowbrook, Cedar Grove, N. J., putting Claude under blankets for six days with sciatica and laying up trumpeter Rusty Dedrick and arranger Gil Evans with mumps and trumpeter Jake Koven with gripe.

Claude was off the stand four nights at the Penn and two at the Meadowbrook. Guest pianists and his arrangers filled in on piano during his absence.

Barney Spieler, ex-Goodman bassist, replaced Marty Blitz as the band started on a series of one-nighters before going into the Earle theater in Philadelphia Nov. 29.

Jimmy Dorsey followed Thornhill into the Meadowbrook.

Chubby Jackson Injures Knee

New York—Bassist Chubby Jackson, who recently tried out a hip unit on 52nd street, has been recuperating at home the past month from a knee injury that sent the hefty ex-Hermanite into the hospital for five days following the mishap.

Although he is able to hobble about, doctors say that it will be a couple months before *Down Beat's* 1945 bass poll winner is out of the cast and back into action.

Red Nichols Chirp To Bob Crosby Band

Los Angeles—Dottie O'Brien, who has been chirping with Red Nichols combo at the Morocco, has been tagged by Bob Crosby. Singer was to join band on their opening Nov. 12 at the Avodon. Red was still searching for a replacement at writing.

Fifty Percent Increase For ET Musicians

New York—Musicians making electrical transcriptions will receive a 50 percent increase, retroactive to Oct. 20, according to terms agreed upon by the American Federation of Musicians and thirteen key producers. The new rate amounts to \$27 for a 15 minute transcription, plus \$9 for each additional 5 minutes. Musicians will be paid \$4.50 for each quarter hour of rehearsal time in excess of one hour.

NBC, World, Capitol, Standard and the other key e.t. companies held out for the same 37½ percent increase recently granted musicians on commercial records. A strike ultimatum by Petrillo eventually produced the final settlement. Petrillo was known to be anxious to hit transcriptions harder than records because of the role of the former in displacing radio musicians.

Original AFM demands on transcription and record companies called for increases in excess of 500 percent.

—got

Kenton Adds Fifth Tram

New York—Stan Kenton, currently at the Paramount theater with the King Cole trio, went back to a five-man trombone section two weeks ago when he added Skip Layton, former Bobby Sherwood tramist.

The section will now feature Skip along with Kai Winding. Arranger Pete Rugolo is working up special symphonic-concert and jazz material that will feature the expanded trombone group.

Vince Ferrini was subbing at press time for altoist Boots Mussulli, who was vacationing at his home near Boston.

Mooney Quartet Signs With Decca

New York—Music observers are searching for a pistol as hot as The Joe Mooney Quartet. The group, after spirited bidding by every major record company, was signed to a Decca contract.

Mooney's first platter will be released country-wide as the first in a scheduled series early in January. His quartet and Hoagy Carmichael are the only new artists Decca has signed recently, with more than 20 others quietly released from their contracts.

Radio-wise, his ABC sustainer 10:15 Mondays with Paul Whiteman continues, while dickering continues for an important commercial starting in several months. The quartet did a shot with Hildegarde and does a repeat on the Jack Smith show.

Business at Dixon's, West 52nd spot where the quartet is working, continues nothing short of amazing. On three weekday nights two weeks ago, the plush nightery grossed over \$4,000, with no let-up in sight!

Artie Shaw Does It Again

Los Angeles—Artie Shaw's matrimonial affairs made the headlines again as the oft-wed band-leader and Kathleen Winsor, author of torrid novel *Forever Amber*, "eloped" to Mexico and took vows before a judge in Juarez.

Legal aspects of the marriage were a bit vague as neither Artie nor his bride, former wife of an ex-marine officer, had received final decrees under California divorce laws.

Newspapers reported the marriage as Artie's fifth, but friends say it was his sixth. Among his former wives were screen actress Lana Turner, Betty Kern, daughter of the late Jerome Kern; and screen actress Ava Gardner, the current Mrs. Shaw's immediate predecessor.

Leaders, Men And Buyers All Hit Sour Notes

By MICHAEL LEVIN

New York—The music business was last seen going that way. That at least is the summary of the laments heard throughout the land. Everybody claims he is getting rooked by some or all—but no one is sure how or why.

Bookers point to the fact that west coast ballrooms are playing weekends only and to heavily curtailed attendance; that after Jimmy Dorsey's stay at the east coast Meadowbrook ends December 7, Frank Dailey is considering using only lesser name bands in this favorite top band sit-down spot; after Chuck Foster finishes at the Hotel New Yorker, Gardiner Benedict's 13 piece society-styled band will take over; the mid-west and coast one-night promoters are disappearing almost faster than their names can be taken off mailing lists, with such experienced operators as Tom Archer shuttering some of their ballrooms. They say business is bad, strikes and inflation are striking home, and that there is nothing they can do about it.

Les Brown and Gene Krupa, only two of the top bands in the land, have faced reality—and not liked it. Les, after his NYC Capitol theater date and a month of one-nighters, plans to completely break up his outfit. A \$5,000 weekly nut is too much for him to overcome. Krupa has had almost a complete turnover of personnel within his band—and the talk is he's paying all but lead section sidemen a flat \$100 weekly. A new lead trumpet is allegedly drawing but \$135, which is half and less what the boys were asking a few months ago.

Everyone Has A Gripe

The promoters say very bitterly that the leaders want so much money in guarantees that it forces them to jack admission prices to levels which customers won't tolerate. All they need is a rainy night with a Harry James and a \$4,000 guarantee and in many cases they are out of business.

The leaders say it's simple. "We aren't getting enough money to meet our payrolls—and if we don't pay the prices, we can't get sidemen, any sidemen, let alone good ones."

The sidemen retort, "We can't live on the road for less than \$125 these days—and we barely break even at that."

The public says, "We are getting too much bad music at too high prices. Therefore we're staying home or going to the movies. Period."

Business is unquestionably off. Bands which were used to demanding a \$1,750 guarantee and walking out with another \$2,000 from a 60% agreement, now find they (Modulate to Page 4)

Django On the Cover

The serious countenance of Django Reinhardt, cover subject by Bill Gottlieb for this issue, is in deference to the great French guitarist's current concert tour with Duke Ellington. Django, who has built a tremendous American reputation through his waxings with the Quintet of the Hot Club of France, was brought from Europe last month by the William Morris Agency, and one of his first concerts in this country was the *Beat's* Chicago Civic Opera House concert earlier this month. He will appear with Ellington Nov. 23-24 at Carnegie Hall.

British Leaders Dig Music Here On Visit

New York—Last month's maiden arrival of the *Queen Elizabeth* as a luxury liner brought the first four of what is hoped will be an ever-increasing flow of European and American musical interchange.

English band leaders Bert Ambrose, Jack Hylton, and Gerald Bright (better known as Geraldo) hit these shores for what they termed "vacations" and "look-see business trips". Along with them was famed French guitarist Django Reinhardt, here for a series of concerts with Duke Ellington. His first appearance was in Cleveland Nov. 4, then the *Down Beat*-sponsored concert in Chicago Nov. 10. The flashy stringer will be heard for the first time in New York City Nov. 23 and 24 when the Ellington group plays two Carnegie Hall concerts.

Reinhardt hit the gossip columns here when he asked for Dizzy Gillespie's whereabouts, being quoted as saying Gillespie was the greatest trumpet player of all time.

Jazz Of 1950

Actual incident occurred in the office of Lou Wilson, Morris Agency booker, when Wilson phoned Billy Shaw, Gillespie booker, to ask where the Diz was playing, and Reinhardt said in the background, "C'est le jazz de dix-neuf-cents cinquante" (the jazz of 1950).

The story only got out after a considerable pressure had been brought to bear by Broadway columnists, inasmuch as Silence Shaw, so known to his intimates because of his non-loquacious Quaker upbringing, felt the compliment too unrestrained to publish.

Ambrose, upon being shown the *Beat's* recent series of articles about British music, agreed heartily with them and went on to criticize BBC, the English radio monopoly, in rather strong terms in a theatrical paper. Upon reading the interview several days later, Ambrose moaned that he would probably never play another BBC date, but that it was still a true statement of the situation.

BBC Stiffes England

Hylton had several long talks with this writer in which he reviewed the English situation at length, agreed that BBC's slowness to accept any changes in pop music programming is what is holding up an expected revolution of dance music there.

Hylton, famed for his middle thirties recordings here and a theater tour which introduced Alec Templeton to American audiences, went on to point out that the dance halls and night clubs in England pay very low wage scales, and that the hotels hire only small eight piece bands. In order to make a living a band must make recordings and work for BBC. BBC however will only pay a nominal sum for broadcasting, very seldom over \$200 for a whole band, so that the leaders are completely dependent on the song publishers who pay for plugs over the air.

Hylton, now primarily interested in theatrical productions, having come here to see about *Gypsy Lady* and *Annie Get Your Gun* for London presentation, said that if something could be done to liberalize the BBC, which would enable new bands to do better in theaters, England's entertainment main-stay, it was quite possible that there would be a rejuvenation of jazz in England.

All three of the leaders were gloomy about prospects for exchange of musicians and bands for anything other than concerts unless the AFM liberalized its regulations. Hylton added that if the AFM banned foreign record masters from this country the English union would not follow suit as the British companies are too dependent on American dance releases for the present to do so.

—mix

Bothwell Band Into NYC's Roseland

New York—When Johnny Bothwell brings his band into the Roseland ballroom on Broadway, he'll have Kenny Schmidt replacing Andy Pastore on lead alto.

Currently on a series of one-nighters, Bothwell recently completed three weeks at the Monticello, Norfolk, Va. Johnny's stint at the Monticello inaugurated a new band policy for the southern spot.

Eugene Plays For Her Nibs



Chicago—In town for a concert, Eugene List, the GI pianist featured in RKO's *Bachelor's Daughter*, called on Her Nibs, Miss Georgia Gibbs, and Danny Kaye backstage at the Chicago theater. Georgia and Danny are co-featured on a theater tour.

Band Leaders and Disc Jockeys Get Together



Hollywood—Probably discussing the charms of Mary Nash, the new vocal lovely with Jerry Wald are, left to right: Jerry himself, Tex Beneke, Al Jarvis, Skinnay Ennis, Carmen Cavallaro, and Peter Potter. Jarvis and Potter are platter spinners, the others are leaders, and the occasion was Wald's opening night at the Palladium. At the right is Mary, just so you can see what they were talking about.

Gabler Bashes Back At Ryan's

New York—After a one year lapse, during which time the police barred Sunday afternoon jam sessions on 52nd Street, Milt Gabler resumed his traditional weekly Jazz Concerts at Jimmy Ryan's. Opening bash found over thirty top jazz musicians clamoring to display their wares before a sell-out audience of about 150. For programmatic reasons, Milt limited the performers to 15.

By the time of the second sessions, held the Sunday before press time, the initial excitement had died down and Gabler was able to present an orderly program with the scheduled musicians: Sidney Bechet, Joe Marsala, Al Nicholas, Lem Johnson, Bill Coleman, Marty Marsala, Joe Sullivan, Al Hall, Eddie Daugherty and Monette Moore. Before a repeat crowd of 150, Monette, a little heard New York gal vocalist, gave with pipings that tore up the joint. Pops Bechet, as usual, had the audience screaming in his corner, too.

Gabler, who is head of Commodore records and recording director at Decca, says the concerts will continue each Sunday from 5 to 8 p.m. till Easter.

Jerry Wald Plans New Type Band

Los Angeles—Jerry Wald, who closed at Palladium recently after six weeks of less than so-so business (other spots here were also off at same time), is scrapping present outfit in favor of "new idea" ork containing eight or nine piece string section, usual rhythm section and a French horn. Only other melody instrument will be leader's clarinet.

Nice Trick

Philadelphia—Don Criss, whose musical trio is doubling at two spots, might be said to be clicking at the Clock Bar and watching the clock at the Click Club.

Eddie South Preems Unit

New York—Eddie South, fabled hot violinist who gave up his swing band some years ago to free-lance on radio and records, returned to nite-club life last month when he opened at Cafe Society Uptown. South hits Latin American rhythms heavily with his new unit and only occasionally heats his bow on the jazz that once made him a name here and in Europe.

Using three other violins, a

viola, cello, bass, piano and vibraphone, Eddie recently cut four sides for Pilotone featuring pop standards like *Deep Purple*. He's also made an album for Gold Seal, using the Shandor Gypsy Ensemble for backing.

New Krupa Sidemen

Chicago—Gene Krupa picked up two local men during his stay at the Panther Room here, lead trumpet Eddie Badgley and guitarist Bob Leshner. Changes were in line with several switches in the Krupa personnel of late to cut down payroll expenses.

Stan Greet English Leader



New York—Gerald Bright, better known as Geraldo in England, where he conducts a dance band, dropped in backstage at the Foxmount theater for a visit with Stan Kenton. Left to right: Pete Rugolo, arranger for Stan; Geraldo and Kenton.

Granz Bash A Caricature On Jazz

'Posin' Everything Bad In Jazz Found Here

by Bill Gottlieb
THE POSER

What gal vocalist puts on the best front?

THE POSERS

Personalities outside the music business.

Abandoned customary jive line, the better to interview unbooted non-musicians. First posed poser to Russell Patterson, artist, illustrator, designer & peer of pulchritude.



Russell

"I first bumped into her while she was a Conover model trying out for *Miss America*. The contest rules required she show talent as well as beauty. So for three weeks she practiced one song. She became *Miss New York* and almost won the finals. She also found she had learned to sing."

Thence to eminent authority on gal fronts, Earl Wilson. Spake Post columnist:

"The vocalist with the best front



Earl

is Janie Ford, for reasons both of which are obvious. Here... run her pic. Need more be said?"

Leaving pic that spoke thousand words, visited Billy Rose at Diamond Horseshoe. Caught White-Way wit with his gag-writers down. Sober-voiced, he intoned:

"Girls with tricky adenoids whispering into mechanical daddies' don't interest me. I'm an old fashioned fellow. I like my singers to be able to sing." And since none these days presumably do, Rose awarded no orchid to any lady.

Left Horseshoe & aimed for competitor. Jumped passing fire engine & alighted at Carnival where comic named Berle eeked out meager living. Threw question at Milton who threw right back:

"The gal vocalist with the best front is Elleen Barton, especially when she sings To Each... Her Own."



Milton

Each... Her Own."

New Donahue Tram

New York—Former Benny Goodman tramist Leon Cox has joined the Sam Donahue band at the Aquarium restaurant here on Broadway. Cox replaced Kenny Meisel who left to return to his home in Detroit.

Everything Bad In Jazz Found Here

By D. LEON WOLFF

Chicago—Of all the wretched music ever inflicted upon this earnest devotee of *le jazz hot*, nothing, I regret to say, has yet to equal Norman Granz's "Jazz at the Philharmonic" concert the night of Oct. 24.

Everything that is rotten in contemporary jazz was to be found in this musical catastrophe. Here it was in a nutshell—the depths, the very caricature of post-war small band swing. It showed what happens when all the cheap and banal tricks of trivial, facile musicians are paraded for the benefit of the lowest class of swing enthusiasts, namely those jerks who are heaven-sent only when a tenorman squeaks and yowls his way toward C above high C.

Every hydrocephalic and congenital idiot in Chicago was on hand, apparently. Jazz appreciation has indeed fallen to the nadir when the wildest shrieks, the loudest applause and the most piercing whistles are reserved for the players' cheapest and most obvious tricks.

Go For All The Tricks

Every time Illinois Jacquet (the loudest tenor in the country making over \$50 a week, barring none) honked and squeaked, every time Rex Stewart squeezed out a foul expression, every time Jackie Mills took a noisy break, every time the bass soloed, every time Ken Kersey repeated and repeated a flashy and senseless treble figure, every time Helen Humes reached the climax line of an off-color lyric, the audience flipped its collective lid.

Anyway, I paid three bucks to suffer through this mess, and here's what I got. (Ed. note: *Writers George Hoefer and Paul E. Miller, one who got in on a free ticket and the other who slipped in back stage, will also add their comment for what and when it's worth.*)

Illinois Jacquet: His idea of "hot" is to (a) play a whole chorus on one note, lipping it, mauling and mop-mopping it, (b) get on a corny jive-riff and repeat it *ad nauseam*, (c) emit grunts a la bass sax, (d) emit piercing screams a la clarinet. This latter stunt, it is instructive to note, is the chief reason for his great esteem.

Stewart's Exhibition

Rex Stewart: Granz, if he had the guts, should have yanked him off the stage during his second number, the most sickening and obscene demonstration ever perpetrated before a mixed audience. He played a mock-blues roughly on the order of Clyde McCoy, only far worse, in which he performed a sexual dialogue by grunting, half-valving and talking through his horn. A few filthy words were clearly deciphered by the delighted audience, and the applause



Rex

was so terrific that he had to return for another ten minutes of the same. His only other number was the usual interminable rendition of *Boy Meets Horn*, featuring the usual clinkers. (Comment: *Stewart's performance talked for itself. Granz should be equally reprimanded for the horrible taste exhibited.*)

Coleman Hawkins: The Bean sounded like a little sewing-machine, playing everything at top speed and buzzing along with scarcely a trace of his old feeling for logically developed ideas and relaxed phrasing. More than

a trace of re-bop has crept into his playing. (Comment: *Hoefer thought Hawk's playing was at times excellent.*)

Others Unimpressive

Buck Clayton: This trumpeter was his usual self—completely inadequate in the upper register, adequate but unexciting otherwise.

Ken Kersey: This guy has deteriorated badly. He sacrifices everything to a flashy, meaningless technique. His backing of soloists was delicate and unsubstantial, with a weak left hand, and his solos, except for a few superb spots, were just too-too cute.

Trummie Young: No complaints. Young was powerful, interesting and in wonderful taste throughout. Cut everyone else on the stand to shreds. (Comment: *Disagreement here. Both Hoefer and Miller thought Young played erratic, particularly on the fast numbers, which Trummie stuffed badly. Hoefer said he played out of tune almost all evening.*)

Humes' Dirty Lyrics

Helen Humes: The gal has really got the stuff, but you'd never know it the night of the 24th. She sang five songs—two pops which weren't jazz, two breakneck stop-time blues (worthless blues of this sort have no emotional validity, no musical attraction, no justification whatsoever, except for the adolescent or mentally retarded drops who knock themselves out over the suggestive words), and one slow blues with the customary "outsiders of town" melody and verbal nuances.

Roy Eldridge: Roy spent most of his time on long, elaborate intros and codas which showed off his range, technique and poor taste. In between, he played riffs



Roy

with Hawkins and a couple of solos full of sound and fury, signifying nothing. The drummer, Jackie Mills, and the bass were satisfactory. Solos by each were relatively infrequent, thank heaven.

Two thirds of the tunes were strictly in memoriam. You might know that Hawkins played *Body and Soul*, Humes sang *E-Bobba Leba* (or whatever the idiotic thing is called), Jacquet played *Flying Home*, Kersey his usual fancy *Cocktail Boogie*, Stewart played *Boy Meets Horn*, Young played *Margie*, etc.

Tempos Way Off

Almost everything was rendered in one of two tempos—either so dang fast that the boys had to work like little beavers just to keep up, much less do anything good, or so sickeningly slow that one almost fell asleep waiting for the droopy thing to end, and hoping that somehow the next number might be something resembling solid, middle-tempo, sincere small-band jazz.

Well, maybe you heard the thing. Maybe you thought it was great. Maybe I'm nuts. But I sat through it with two other lost souls who felt as I did—that this was the worst yet, that if

Borrowed



New York—Victor has borrowed the blonde chanteuse, Marie Greene, from Signature records to make one side in an album they are preparing.

this was "jazz as it should be played" something is radically wrong.

No Excuse Found

I can't figure it out. Every one of the musicians used to sound infinitely better. The audience was only a shade more repulsive than usual. The program was only slightly more ill-advised than you expect in these huge, pretentious, commercial affairs, which, after all, have to pander to listeners, 98 percent of whom have absolutely no understanding of worthwhile jazz. Maybe the enormous, almost cosmic, grandeur of the Chicago Civic Opera House is no place for a jam session.

Yet, for one reason or another, it all added up to tripe. I'm no alarmist, no musical reactionary, but where the heck is jazz going, anyway, when Jazz at the Philharmonic is supposed to be it?

Anyway, Granz did all right. The joint was jammed with cash customers, and from the sound of things they were crazy about the show. Or, you might say, crazy. Period. (Comment: *Gross of the bash was \$4,300, which is considerably under the last gross*

Beat Sponsors Spike Jones In Chicago Show

Chicago—Under the sponsorship of *Down Beat*, Spike Jones, perennial winner of the King of Corn crown in the *Beat's* annual band polls, will present his musical circus at the Civic Opera here on Sunday afternoon, November 24. Advance ticket sales have been heavy.

It can hardly be called a concert, because it will feature such attractions as a roller skating act and a comedy juggler, but it will be presented in concert form, two sections with an intermission. Opening with *Der Fuehrer's Face*, with which the Jones boy originally won fame, the program will be as follows:

- 1—Hotcha Chornia
- 2—Leave The Dishes in the Sink Vocal by Tom Gordon
- 3—Dance Specialty By Tom Gordon
- 4—Old McDonald Had a Farm Dr. Horatio Q. Birdbath
- 5—Acrobatic Dance Betty Jo Houston
- 6—You Always Hurt the One You Love Doodles Weaver
- 7—The Doghouse I Live In Candy Hall
- 8—Roller Skating Act
- 9—Liebestraum Dick Morgan

(Intermission)

- 1—That Old Black Magic Tom Gordon
- 2—Comedy Juggler
- 3—Holiday For Strings
- 4—Dizzy Fingers Mickey Katz
- 5—Jones Polka
- 6—The Sheik of Araby
- 7—Helen Greco
- 8—Chloe Doodles Weaver
- 9—Weaver Specialty
- 10—Minka George Rock (trumpet)
- 11—I Wanta Get Married Mairzy Doats
- 12—Aileen Carlyle Granada Glow Worm

Basie For Europe

New York—Count Basie is scheduling a tour of Continental Europe for next spring. Labor restrictions will prevent him from playing England. Bookings are through the London office of the William Morris agency.

of \$8,100. Granz probably just barely made expenses.)

Blonde Beauty With Ameche



Hollywood—She has been singing professionally for only three years, but Joannell James, blonde and 18, is doing nicely in the vocalist spot on the Don Ameche radio show, heard Sunday evenings at 10 (EST) over the NBC network.

Leaders, Men And Buyers All Hit Sour Notes

(Jumped from Page One)

are getting nothing more than their percentages.

All the major booking offices report that while total number of dates has not dropped to an enormous extent yet, they are now having to fight to book dates at even lowered figures.

Despite the fact that Decca Records sold 8,000,000 records last year, the record business is definitely off. This is not only reflected in the desperate condition of many independents but figures from record stores all over the country indicate that disc sales of all types save children's records have taken a decided pre-Christmas sale slump. Much the same applies to sheet music.

Theaters using music as a till-tapper are noticing a lull at the cash register, as well as lowered straight movie grosses.

Hotels Way Off, Too

Hotels all over the country are recording cover figures almost 40 per cent lower than corresponding periods last year. New York City's 52nd street, with the ex-

ception of Dixon's, is financially flat. Harlem night spots are so hard hit by business slumps and the new night club scales enforced by local 802 that three of them will probably be out of business by the time this hits print.

In short, things ain't good.

But they aren't desperate yet and won't be if the music business as a whole will forget about its fussy war-time chariot, get down to what has always been a highly competitive, initiative-requiring field: the creation and merchandising of good music.

It may pay to recall a few pre-war facts. Glenn Miller at the top of his popularity refused to ask for guarantees of more than \$1500 against 60 per cent of the gross. Red Norvo in the late thirties had a ten-piece band which made records marveled at today by arrangers for coloring and breadth of tone. Good sidemen could get along on \$90 a week on the road, while band payrolls seldom went over \$1500 a week with name bands.

Life was cheaper, but the business a lot more competitive than it was during the war.

Past Performances

During the past five years, sidemen were scarce and living more costly. Hence wages went up. Leaders making more money added men to bands, not only extra horns but sometimes whole sections, figuring that the cost of the sections would be deductible from what they would have

to pay out in taxes anyway.

Leaders with doubled and sometimes tripled pay rolls hiked their guarantees. Promoters, hotel operators, and cafe owners with more business than they could handle hardly noticed the raises.

Bookers, faced with a shortage of bands and a plethora of promoters in war-activity areas, didn't book—they allotted bands to friends and those who would pay the most for them. Booking ceased to be a demanding profession and became a case of answering the telephone an hour a day.

Them days is gone forever.

But the music business isn't gone with them—it simply means that all elements concerned must readjust their aims to not only a post-war economy but one which is inflationary at the same time.

Inflation Hits Hard

The process as it works now is ABC and just as inevitable.

The sideman, unable to get a hotel room and three meals for less than \$9 a day, demands \$125 a week, which the leader, whether he is Doaks or Dorsey, has to pay. The leader, forced by prevalent custom in the trade to play ballrooms with a 15-piece band plus vocalists has a payroll over \$2000 a week.

Tacking on his commissions, his press agent's fee, his transportation, and coffee for himself, he figures that he has to ask for a guarantee of at least \$1750 nightly to come out with anything at the

end of the week.

The one-night operator faced with a large budget in front, hikes his admission prices to \$1.75 and higher a person.

Up to this point, everything has worked out well. However inflation has caught up with the public, and in this case cake comes before congas—so the public won't pay.

Goes Down The Line

The promoter loses his shirt, and can't pay off the band—which makes things tougher for the other bands coming through the territory. The leader gets it thru his head that he can't keep putting promoters out of business and at the insistence of his bookers lowers his guarantees. But unwilling to take all the risk himself, he goes to his sidemen and says, "You gotta take a cut to \$90. I can't keep this up."

If the music business and its member musicians, bookers, and leaders are to get through this next half year, it's going to take some good common sense and hard work—otherwise everybody is going to have a very, very rough time.

The fine old art of working bands along carefully selected routes to minimize transportation, next to payroll a band's biggest expense, will have to be revived. Bands will need road managers who can handle press and everything else instead of having two or three men on the payroll.

Bookers are going to have to service clients, make sure that the accounts get proper bands at the proper prices—otherwise they aren't going to have anyone left to whom to sell.

The big-name leaders MUST realize they have a responsibility to the rest of the business. To my personal knowledge, some of Harry James' western dates last summer made it impossible for four other bands to play the territory and put some promoters out of business as well.

Follow Miller Thesis

Big bands must be willing to follow Miller's thesis that if you are that big and that good, you don't need guarantees, and distribute the risk of bad dates more equitably. In fairness, it must be said that some leaders like T. Dorsey and Stan Kenton have split losses with legitimate promoters when they have occurred.

Promoters on the other hand must give those bands the best possible publicity buildup before they play the date. Press notices aren't only the band's worry, they are the promoter's—if he wants his risk partially assumed by the leader, then he must assume some of the effort.

All this is very fine for everybody including the big name band leaders—but what about the Randy Brooksies, the Johnny Bothwells, the Jimmy Palmers and the others who have no firm foothold yet as band leaders? Present day starting leaders are bucking the Dor-

seys and the Goodmans for commodity—sidemen.

It's all very well to talk about lowering weekly price demands and guarantees, but what about payrolls? Undoubtedly as deflation sets in, wage demands will be lowered—but at this stage of the game, the Beat doesn't think that any traveling leader can ask a sideman to take any less than \$100 on the road—living costs too much.

There is only one other avenue of economy and that is cutting the number of men. I suggested this to Buddy Rich the other day and he said, "You can't do it—people are too accustomed to big bands on the stand—they'll feel cheated with anything else."

Cut Down Personnel

Mebbe so—but when it comes to being able to dance for a buck to 12 guys or standing outside in two bucks and 20 guys, I'll take the former and so will a lot of people who go dancing.

Two new bandleaders might have the idea—ex-Les Brown, tramist, Warren Covington, will soon front an eleven-piece crew for GAC, and pianist Billy Mated is readying a twelve-piece outfit. And both men are jazzmen, not society leaders.

In all the discussions of ways and means that you hear these days, many leaders have decided to play nothing but sweet music—feeling that that at least will make money. Lately Sammy Kaye has done no better than Stan Kenton. Claude Thornhill did just as well as Vaughn Monroe in NYC hotels, and Duke Ellington did the best cafe business in NYC when he was here.

Sweet music of an excessively commercial sort has shown no better dividends than good dance music and jazz well executed. One exception: If you are going to play nothing but triple forte all evening long, you're going to run into trouble there too. The public has made it flatly evident that they want no part of noise, and is that so bad?

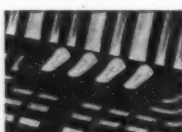
There are of course certain exceptions to the business picture right now. Undoubtedly part of the bad west coast attendance is due to the fact that Goodman, Kenton, Dorsey, James, Herman, and others had played the same territory too much. That California climate may be wonderful, but you can over-play a good band once too often.

Certainly the same is true for New York City's Fifty-Second street swing spots. Owners kept showing a particular group of names: Tatum, Hawkins, Heywood, Brunis, Red Allen, and others who have been moving around from spot to spot on The Street for the past four years.

52 Street Story

The result of stale names, high prices, run-down interiors, and clip-joint procedures has been to keep Fifty-Second street from building any new names. At this writing three of the clubs on The Street are due for hearings

ONLY *Accordiana*^{*}
GIVES YOU THESE PERFORMANCE ADVANTAGES



Fast, silent Rocker Action treble shifts.



Airflow interior—30% more volume.



Deep fold bellows for quicker response.

FOUR NEW MODELS priced from
\$500 to \$750 with case, now on display.

Write Excelsior Accordions, Inc.,

333 Sixth Avenue, New York 14, N. Y.

for free circular and for the
name of your nearest dealer.

*PRODUCT OF EXCELSIOR.
Accordiana is the only imported
accordion incorporating patented
Excelsior features.

Vibrator Handmade Reed
PATENTED U.S.A.
NEW YORK 1 1/2 2 2 1/2 3 3 1/2 4 4 1/2 5 PARIS

DON'T SCRAPE YOUR REED Soft Soft Medium Medium Stiff Medium Stiff SAVE YOUR REED AND MONEY

TEN DIFFERENT NUMBERS OF STRENGTH

Saxophonists and clarinetists get pleasure in using VIBRATORS. These reeds can't be beat in tonal brilliancy and long life performance.

Ask Your Dealer

H. CHIRON CO., INC.

1650 Broadway

New York City, N. Y.

as for one
talk about
demands and
about pay
deflation
will be low
of the game
that say
a sideman
100 on the
much.
her avenue
is cutting
suggested
the other
u can't do
ustomed to
nd—they're
thing else
anel
n it comes
for a buck
outside to
s, I'll take
ill a lot of
g.
ers might
es Brown
wington, will
piece crew
nist Billy
a twelve-
men are
eaders.
ns of ways
hear their
ave decided
weat music
least will
ly Sammie
better than
e Thornhill
ughn Mon
and Duke
cafe build
e was here
excessively
own no less
d dance me
e going to
le forte all
going to run
The public
nt that they
and is that

before the Alcoholic Board of Control with regard to liquor and narcotic violations.

To put it briefly, musicdom is going to see worse times before it sees better. If all the components in the game are willing to work together, to artificially deflate the present price structure as much as possible, there is considerable hope that presently established names will get along with nothing but belt tightening.

If new names will use their heads and ingenuity to cut expenses and to turn out a maximum of music with a minimum of men, they will be able to make it too. There are plenty of places that can stand a \$1500 payroll a week, but very few that can take \$2500.

If bookers, managers, and operators will get off their complacent chairs and get out and look for new talent, and once they find it, really work on it, rather than letting it "grow like Topsy" as one MCA exec told me much better prospects for everyone.

The war is over, the buggyride done. The guys who are going to stay on, and make the top from now on will not only have to be good musicians and showmen, but also be willing to work and watch their dough. And that goes for their managers, their bookers, and promoters too.

Beat as a monthly, which it hasn't been since 1939. He oughta know better than that! . . . Frank Dailey says he has no one booked to follow Jimmy Dorsey into the Meadowbrook in New Jersey, and that the band he picks will cost him a lot less than he has been paying, biz being what it is—or ain't . . . Publishers are mulling an increase in the price of sheet music.

Frederick Brothers will handle the new band of Benny Stabler, formerly in the Ray Herbeck trumpet section, when it bows the first of the year . . . June Christy, Kenton vocalist, will get Capitol records of her own in 1947, though remaining with the band . . . David Rose is making the Manhattan musical spots with Betty Bartholomew, Conover model.

Hal Otis, that super fiddle man, is playing at the Capitol on State street, Chicago, where his talent is wasted! . . . Musicraft and Black & White read the recent Beat editorial on the subject, will list arrangers on their band platters hereafter, they say . . . Benny Carter has disbanded and will free lance in radio in California.

Rumors again have both the Harry James and the Tommy Dorsey bands breaking up, with Har-

Pops Chins With Ellington



New York—Paul Whiteman, whose *Stairway to the Stars* show is heard over ABC on Sundays, drops into the Aquarium for a meal and a chat about music and radio with Duke Ellington.

ry's canary, Marion Morgan, making a stab at picture work . . . The Post Lodge in Westchester is enjoying the best business with the

Ray Eberle ork that it has had since Claude Thornhill played there . . . Bob Thiele of Signature records is feuding with the William Morris

Steve Ellis Nabs Orks For Waxing Of Theme

New York—Local WMCA disc jockey Steve Ellis, who recently was pacted with the station through 1947, has penned a new theme to identify his show. Tune is *An Old Fashioned Music Box* and Ellis plans to use a different recording of the theme each day.

He has negotiated with major diskeries for a platter. Monica Lewis, who cut the theme for Art Ford's *Milkman's Matinee*, will wax the tune through Signature. It's said Perry Como and Sam Donahue have been contacted to groove the number for Victor and Capitol, respectively.

Agency over some waxings made by Ray Nance.

Alan Courtney, disc jockey, moved from New York to Colorado for his health, now is snow bound by 20 inches of the stuff . . . Eugenie Baird, ABC singing star, got some firm advice from Pops Whiteman before she left on her romance with tenor Dennis Day . . . Billy May tossed a house party, told coming guests he would leave a light on so they could find the place. He did, a searchlight normally used at film premieres, and everybody in North Hollywood found the spot.

STRICTLY AD LIB
by THE SQUARE

Chuck Foster was slated to wed Johnnie Johnson in Pittsburgh on November 10 . . . Frank Sinatra has signed to open at the Waldorf-Astoria in NYC on November 29 at \$5,000 weekly plus living quarters. That's one way to get a hotel room these days . . . Peter De Rose is worried about a phoney in New Zealand who claims to be him, the composer of *Deep Purple*.

The Raymond Scott band jumped 2,028 miles from Fresno, California, for its opening on Nov. 5 in Tune Town ballroom, St. Louis . . . Tommy Thomas went into the Hines veterans' hospital late last month for an operation . . . Trummie Young takes his tram back to Jimmie Lunceford when he gets through running around with Norm Granz.

Nick Kenny's book lists *Down*

THE "Pick" OF THEM ALL!

Bob Clifton's new Tu-Way Pick for guitars and other instruments is the Pick of Professionals. It's double-actioned for increased playing skill. One end, the flexible end, is for solos . . . while the opposite end—the sturdier end—is for solid rhythm. It's lightweight . . . durable. It's the "pick of them all" for dexterity and technique.

Get a Tu-Way Pick today! At your dealer's . . . or order direct. Each . . . 20 cents, or 3 for 50c.

Bob Clifton
BOX 39 SPRINGFIELD, MASS.

Alvino Rey

acclaims
**GIBSON'S
NEW
"ULTRATONE"**

One of the foremost exponents of the Hawaiian electric guitar, Alvino Rey has put an enthusiastic stamp of approval on Gibson's new "Ultratone". Modern design has produced a graceful instrument whose appearance harmonizes with its music . . . a guitar of sparkling beauty with new enriched tonal qualities and volume. See the "Ultratone" at your dealer's or write Dept. A for circular.

Gibson INC.
KALAMAZOO MICHIGAN

Avodon To Drop Race Bars With Basie Opening

Los Angeles—All race bars will be dropped at Avodon ballroom when Count Basie comes in Dec. 10, an event marking first time this city has had a class-A spot welcoming Negro patronage. At same time ops will install something in nature of floor show featuring line of sepiá sweeties.

Prior to Basie's opening Avodon has several deals in which Negro organizations have taken over Monday nights for social blow-outs.

Barney McDevitt denies trade paper stories that Avodon owners are discouraged by losses on the venture and will sell out to the highest bidder. He said:

"We have been approached by several parties on subject of selling out. I said that the Avodon was for sale for \$500,000 but that doesn't mean that the owners are necessarily anxious to sell. It only means they will sell if they

Just Balancing Five Guitars!



Hollywood—No wonder Ralph Bass, production chief for Black & White, is tearing his hair. He's only trying to mix and balance five guitars for the cutting of *Five Guitars in Flight*! Left to right, standing: Arv Garrison (composer) and Barney Kessel; seated: Gene Sargent, Irving Ashby and Tony Rizzi. Earle Spencer, holding trombone, is the leader.

get their price—and \$500,000 is their price."

Down Beat covers the music news from coast to coast.

L.A. Local 47 In Lively Battle For Dec. Election

Los Angeles—Prospects of a lively ballot battle in this year's Local 47 general election (Dec. 16) increased as two groups formed to oppose the incumbent Spike Wallace administration, which has held office since 1940.

One group is headed by Ray Menhennick and Henry Roth, studio musicians who lead the successful campaign last spring for increased salaries for movie musicians.

Ex-Kyser Man In It

The other is headed by Tommy Jones, former Kay Kyser trumpet player now heading his own band here. Jones is figured to have strong support from younger dance men and veterans.

Leaders of both camps were in confabs on possibilities of uniting the two factions to bring a stronger front against the incumbents. They'll need a strong front to accomplish anything at the election as incumbents, as most labor unions, are solidly entrenched by virtue of control of much potent political machinery, not to mention the local's official house organ.

Mag Boomerangs

Latter, however, might be a boomerang this time, due to terrific amount of money spent on ineffectual mag, which failed to reach members this month in time to remind them of general meeting at which nominations were scheduled. Union official, with straight face, explained that it "was mailed on time but delayed by maritime strike."

Disabled Vets on Tour With Own Ork

Los Angeles—Johnny Catron and his band, consisting mainly of physically handicapped vets, was slated to leave here Nov. 15 on a tour booked by Frank Foster. Catron says that eventually he wants band to consist 100% of ex-G.I. boys with disabilities and suggests applicants write to him c/o Los Angeles office of Down Beat.

New Ork Goes Into Trianon

Hollywood—The new "Stardusters" ork, an offspring of the Teen-Agers band featured on last season's Hoagy Carmichael show, opened at the Trianon ballroom Nov. 8 for four weeks. Lillian Lane, until recently featured with Tex Beneke, is on vocals.

Stardusters outfit will be managed by the Teen-Agers mentor, Van Tonkins, who will keep the original outfit alive for juves too young for the hot spots. Teen-Agers will book on school dances and other one-nighters.

Pete Candoli, ex-Herman Herd high-noter, who is planning a band in this territory, will also be managed by Tonkins. Candoli outfit will probably break in on casual dates until the trumpeter has attained his local 47 membership.

King Working

San Francisco — Saunders King, local bandleader who went to the hospital a while back has recovered and is now playing one-nighters in northern California.

doris
Stockton
america's first lady of the marimba

"Extraordinary talent... brilliant technique... breathless speed and accuracy... a perfect magician of romantic harmony..."

No, these aren't the ravings of an overenthusiastic press agent. They are direct quotations from well known and sober-minded critics after hearing Doris Stockton perform either in jam-packed concert halls or as featured soloist with such organizations as the New York Philharmonic—Leopold Stokowski and The Hollywood Bowl Orchestra, and others.

Meteoric is the word for Doris. Her fame is another demonstration of the marimba's power of expression, and its place in the family of basic musical instruments. Of course she plays a Deagan.

J. C. DEAGAN, Inc.
1770 Berteau Ave., Chicago 13, Illinois

DEAGAN
the world's...
Finest Marimbas

THE FINEST FRENCH CANE REEDS

PAR

E. Pichard
(Pish-ard)

The pride of France and of discriminating musicians throughout the world, Pichard Reeds are once again being imported from the Riviera. Here is grown the specially developed cane that makes Pichard the finest reed in the world... consistent in performance... perfect in tone!

IF YOUR DEALER CANNOT SUPPLY YOU,
ORDER DIRECT GIVING YOUR DEALER'S NAME.

ERNEST DEFFNER
401 EIGHTH AVE. NEW YORK, N. Y.

LOS ANGELES BAND BRIEFS

Plan to have Pete Candoli, ex-Herdsman, front the "Stardusters" ork, currently at the Trianon (still open but only operating two nights a week), was blocked by local 47 rule against traveling musicians. . . . Deal to place Peggy Lee, backed by husband Dave Barbour's ork, in Billingsley's Bocage, was postponed by Peggy, who felt she needed a rest. . . . Our item in Oct. 21 issue that Herman would pull Avodon out of red during his second week was too optimistic. The spot dropped \$3,000 on the second week.

Howard McGhee option picked up at Club Royale at end of first week. Charlie Parker, soon to be released from sanitarium, may join the McGhee group. . . . The Three Bits of Rhythm bobbed up at Billy Berg's, replacing the Bobby Trio. Still on deck at Uleer Alley (Vine st.) hotspot are Edger Hayes-Teddy Bunn ork, Tremier Twins, Martha Davis and Frankie Laine.

Eddie Beal has dropped combo work in favor of solo spot at the Jade. . . . Al Kilian did a brief stand with small unit backing Billie Holiday at Savoy, lively east side spot. Will probably return there with larger crew. . . . Maxwell Davis and local crew followed Billy Eckstine at Club Alabam. Sid Fields, Eckstine manager, saw red when local trade mag reported Eckstine closed minus "last week's salary of \$1400." Denies hotly that band failed to collect in full—and even more hotly that Eckstine's stipend was a measly \$1400. . . . John Payne, of New York fame, we are told, doing solo piano stint at Bocage, replacing singer Clark Dennis.

Jimmy Leeper, onetime plug pusher for Fletcher Henderson at ul, now peddling bands for Reg D. Marshall Agency. . . . Freddy Martin, due to pact with Victor, can't use own name when recording for his own platter, which puts out the Ambassador label—and so—have the "New Samba King—Felix Figueroa". What will happen if a flock of other name band leaders start recording for rival firms under assumed names?

ARA Assets On The Block

Los Angeles—Assets of ARA, defunct plattery, have been taken over by auctioneer okayed by the court and were to go on the block early this month. Court had previously refused to approve an offer of \$250,000 made for the company intact.

Sale will not include masters and accounts receivable. Latter properties will be retained by creditor group which believes larger amount can be realized in separate sales.

PERSONALIZE YOUR LETTERS, XMAS CARDS & PHONOGRAPH RECORDS

MIK-RO-FOTOS



- Personalize Your
- Stationery & Envelopes
 - Calling Cards & Invitations
 - Identification
 - Credit & Charge Account Cards
 - Driver's License
 - Records
- Inserts for
- Lockets
 - Watches
 - Wallets
 - Chain Bracelets
 - Year Books & Autograph Albums
 - Book Plates

50 for \$1.00
Reproduced from Any Size Print or Negative of the Snapshot
Send Remittance with Photo or Negative
DUBLIN'S
Main Lobby—Merchandise Mart
Chicago 54, Ill.

ON THE BEAT
Hollywood

By Charles Emge

Those whose ears are sensitive to a good solid beat will find more of it than usual in the Warner Brothers technicolor musical, *The Time, the Place and the Girl*, which should be in first run houses by the time this column sees print.

I first mentioned this picture in this column over a year ago when it was in production because it presented Jack Carson in a musically interesting role of a trumpet-playing, singing bandleader.

The time-lapse that sometimes occurs between the completion of a picture and its release is one of the reasons why it is often difficult to identify the unseen recording musicians who contribute interesting musical hits to movies.

Musicians Remembered
Thanks to Ray Heindorf, who is not only responsible for the outstanding quality of the music in this picture, but who is the kind of music director who does not forget the names of individual musicians, I can give credit to those whose solo performances add so much to this picture: Paul Gell, trumpet (for Jack Carson), Archie Rosate, clarinet; Stan Wrightsman, piano; Dave Matthews, tenor; Les Robinson, alto; Nick Fatool, drums; Tony Romano, guitar; Paul McLarand, flute (for S. Z. Sakall).

Jack Carson, though his synchronization is not perfect, does a wonderful job as the trumpet player—and he does his own singing. Janis Paige also does her own singing. Sally Mueller recorded the operatic arias for Martha Vickers. Carmen Cavallaro, his ork augmented with studio musicians, is effective in his own manner.

Sound Stage Siftings
Many months ago while *The Jolson Story* was still in production I carried some lines here about the New Orleans sequence in which Jolson, standing outside a Crescent City nitery of the early days, hears jazz music for the first time. I neglected to mention it again later when reviewing the picture and several readers have requested information on it.

The Negro band seen in the picture did not record the music. The recording ork, all white, consisted of Manny Klein, trumpet; Joe

Les Paul on Theater Tour

Hollywood—Les Paul Trio, appearing at the Rounders Club here, has been tagged to accompany the Andrews Sisters on theater tour starting at Cincinnati's Albee theater Nov. 21. They'll play Detroit, Philadelphia and end up with a four-week stand at New York Paramount starting Dec. 18.

Trio, which is really a quartet in which Paul is assisted by Paul Smith, piano; Cal Gooden, rhythm guitar, and Bob Meyer, bass; will probably play a nitery spot while in New York. It will be Paul's first trip to Manhattan since he left Waring troupe there in 1941.

Torme Vocal Four Inks With Gastel

Hollywood—Carlos Gastel, personal manager to Stan Kenton, King Cole Trio and other top flight music attractions, has taken over handling of Mel Torme, the one-time Ben Pollack drummer, singer and arranger who has pushed into top brackets during past year via his recordings for Musicraft with his

Yukl, trombone; Matty Matlock, clarinet; Eddie Miller, tenor; Lenzie Berman, piano; Nappy Lamare, guitar; Ray Bauduc, drums; Manny Stein, bass. The arrangement was by Matty.

The musical style, was, of course, of a later period than that represented in the picture, but was none the less excellent music.

Baker's Story Readied

Here's the latest on the adventures in Hollywood of Dorothy Baker's Bix-inspired novel, *Young Man with a Horn*: Originally slated for production by Milton Sperling, WB independent producer (U. S. Pictures), it has now been assigned to Jerry Wald (no relation to the bandleader). Wald has tagged Stephen Longstreet (The Jolson Story) to do the screen play and James Kern to direct it. Looks like they'll really get to it this time.

Nestor Amaral, the guitarist who can do more on four strings than most can on six, and his partner, Jose ("Joe Carioca") Olivera are organizing special unit for featured ork role in the Sam Coslow production *Copacabana* which, by the way, will star Andy Russell... Larry Adler recorded his own arrangement of Enesco's *Rumanian Rhapsody* for MGM picture tentatively titled *The Birds and the Bees*.

Margaret Sings To The Cats



Hollywood—Margaret Whiting, featured on Eddie Cantor's NBC show, sings here to a group of the Cookie Fairchild cats, left to right: Andy Secrist, trumpet; Sam Weiss, drums; Chuck Moll, sax; Happy Lawson, sax; Morty Friedman, sax.

vocal group, the Meltones. Coincidental with the signing, Torme took on four new singers, replacing all of the former members of his vocal outfit and changing combination from two girls and two boys to one girl and three boys. New members are Ellie and Bob Decker, Bob Parker and Allan Copeland.

Petrillo Slaps Down Hwd. Studio Group

Hollywood — The Hollywood Studio Committee, a group of movie musicians organized last year to secure increase in AFM scales for studio musicians, has suddenly and unexpectedly been slapped down by Petrillo.

The order putting the Studio Committee out of business was received in a wire to the committee chairman, Ray Menhenick, which read:

"The president is directed to instruct the Hollywood Studio Committee to dissolve as a functioning entity. . . . The Federation cannot tolerate the functioning of a committee acting independently of a local. . . ."

The wire indicated that in the future AFM heads, who have control of the studio music situation, would give consideration to movie matters only via the AFM representative here, J. W. Gillette. Musicians represented by the Studio Committee have been campaigning for Gillette's removal from the office.

A Perfect time is "TOMMY TUCKER time" with BUD KIMKER and his Slingerland RADIO KING DRUMS



"Bud" Kimker, "the skin thumper with style and drive," is one of the chief reasons why "Tommy Tucker Time" is ever popular among thousands of modern music fans. Bud was born in Phila., Pa., in 1920. He studied with two fine Quaker City instructors, Matt Bucko and Elmer Lehman, and played for some time in the excellent Temple University Band. Professional engagements, two years with Roger Ken's Orch., six months with George Somers' Orch. and the past four and one-half years with the renowned Tommy Tucker. Bud obtains all his Slingerland service from the famous drum specialist Bill Mather of New York City. To be up to date on the latest in "stick rhythm" you must see and hear this marvelous skin thumper on "Tommy Tucker Time."

Imagine sitting behind a set of drums with that satisfied feeling of knowing you don't have to think about anything except your playing. That's a drummer's heaven. Yes, you can go on the job, just like that, and give your all to the sticks alone when you are equipped with Slingerland Radio King Drums. 4 out of 5 Big Name Drummers know this to be true. Ask any Slingerland user, Gene Krupa, Erny Rudisill, Ray McKinley, Andy Agello, Don Lamond, Alvin Stoller and hundreds more. They will tell you about Slingerland quality, beauty and sturdiness throughout. Get "on the beat" with these great names and have no instrument worries. Just play. Your Radio Kings will do the rest. See your nearest Slingerland dealer. He will be glad to help you.

Send for Photographs of Famous Drummers — Beautiful 8" x 10" Prints, ONLY 10c EACH

SLINGERLAND DRUM CO. 1325 BELDEN AVENUE CHICAGO 14, ILLINOIS

Sweet or HOT

Whatever your mood... whatever your technique... just turn it on with a touch of those feather valves on a YORK. The resulting rich, round and full tones will tell you and the listening world that yet another musician has found the perfect means of expressing his musical soul. Sweet... or hot... just give it that "lip-test." Your nearest YORK dealer invites you to do so.

York

York

CARL FISCHER MUSICAL INSTRUMENT CO., Inc. COOPER SQUARE NEW YORK 3, N. Y.

James Session At Columbia



Hollywood—Marion Morgan, who has clicked as the vocalist with the Harry James band, is seen here with her boss, The Horn, at a recent recording session for the Columbia label.

Negro Talent Gets Philly Green Light

Philadelphia—Attempts of the Zanzibar and Coronet niteries here to feature Negro band attractions seem pretty well doomed to failure. Town seems to be doomed to colored bands, with not a single outfit in a long list of bands that have come out of Philly and on to success being a sepien unit.

The scale here is as high as any spot in the country, so it isn't for the dough that the boys pull out of town so fast. It is possible that with the success of these clubs, who have recently showcased Slam Stewart; Lester Young, the tenor saxman; Cootie Williams; Tiny Bradshaw, and Jimmie Lunceford, that bookers will get off their pocketbooks and grab some of the stars floating around town.

Taking a quick look at national ork's there is Billy Kyle, piano man for John Kirby; Calvin Jackson, terrific piano man now arranging for MGM; Jimmy Hamilton, tenor and clarinet man for the Duke; Snooks Butler and John Brown, with Louis Armstrong; Berisford Shepherd, Cab Calloway's drummer man; the famous DeParish boys, Sidney and Wilbur; Charlie Shavers, trumpeting with Tee Dorsey, and enough others to fill pages, all Philadelphians by birth or adoption.

Tex Beneke Ork Gets Mutual Show

New York—The Tex Beneke band joins Johnny Desmond Dec. 14 on the *Judy, Jill and Johnny* show that airs for a half hour Saturday noons over WOR and Mutual.

Beneke's crew currently can be heard on Mutual on its army recruiting program. The G-luring stint ends Dec. 7. On this show, the band has been picked up from Omaha, Tulsa, Houston, Atlanta and Raleigh.

Sidney And Mezz In Philly



Philadelphia—Sidney Bechet and Mezz Mezzrow, who will be presented in a jazz concert by Paul Eduard Miller on December 1 at the Kimball Hall in Chicago, recently played a similar bash here. Left to right: Sidney Bechet, Sammy Price (promoter), Baby Dodds and Mezz Mezzrow.

Douglas Ork Mishap

New York—As if traveling musicians haven't enough hazards, here's a brand new one to worry the one-nighter boys. Tommy Douglas, mid-western outfit, was driving to an engagement when, suddenly, the horn of a trailing car began to blow like Cat Anderson. They looked back to see their instruments on fire in the rear of their car. Seems sparks from the exhaust ignited the canvas covering their drums, etc. A mess of horns, and of course the drums, were lost.

James P. Stricken, Condition Improving

New York—James P. Johnson, famed piano player and mentor of Fats Waller, was hospitalized at Bellevue by a tumor on the brain. Jimmie was stricken on Oct. 26. By press time, his condition was reported as satisfactory.

Tulsa Tries Jazz Concert Idea, Nov. 30

Tulsa, Okla.—The southwest's first chance to see what goes on at a jazz concert will come on Nov. 30 when local and imported jazzmen get together on the stage at Convention Hall.

A two-hour program has been arranged for the group, which includes Harry Pettiford, Oscar's alto-playing brother, and Burdette Smith, Geechie's younger brother who plays a Blanton-like bass.

If the November date "takes" with the public, plans call for similar show each month through the winter season. Session is being produced by Bob Rutland.

New Vocal Group

Hollywood—The "Starlighters" vocal group have been signed for featured spot on the Chesterfield airshow starting Dec. 11, when the Jo Stafford part of the show moves to Hollywood.

IN STRINGS
AS IN INSTRUMENTS

GIBSON
STRESSES
TONE
AND
QUALITY

Gibson, famed for their unsurpassed instruments, has repeated that incomparable quality in another distinguished product—Gibson Strings. Every artist is assured of strings best suited to his needs by the wide variety offered by Gibson, and assured, too, that the tone of his instrument will be greatly improved. Remember genuine Gibson strings in the famous orange box... for longer wear and finer tone.

Gibson

KALAMAZOO, MICHIGAN

Glen Gray's
Casa Loma Attraction!



PETE BARTON
with his
**VEGA Electric
Spanish Guitar!**

Top notch players like Pete Barton, with Glen Gray's Casa Loma Orchestra, depend on the VEGA Electric Guitar for added audience appeal. The reason is the more effective tone quality and any amount of volume desired.

The new Supertron model by VEGA fulfills the foremost player's desire for pure, clear tone with plenty of volume. Features such as fast action neck, adjustable bridge, special tail piece and genuine ebony fingerboard, make the VEGA Electric Supertron Spanish Guitar "tops" in its class.

GLEN GRAY and PETE BARTON with
The SUPERTRON and TRIUMPHAL AMPLIFIER

THE VEGA CO.

155 COLUMBUS AVE.
BOSTON 16, MASS.

VEGA HIGH FIDELITY PICK UP

The new Vega pick up unit is especially designed for Spanish Guitar and perfect tone reproduction. Equipped with wide range tone and volume controls. For clarity over the entire scale and particularly for rapid chord playing, you will find the "Supertron" model by far the best.

See Your Music Dealer or Write For FOLDER

Mezz Mezzrow Returns To Chi After 20-Year Absence

Chicago—Mezz Mezzrow, Chicago-born clarinetist who preferred New Orleans jazz to his home town's hot style, after nearly a twenty-year absence returns here for Paul Eduard Miller's Dec. 1 concert at Kimball hall.

The amazing Mezz, who is big stuff in jazz today due to the success of his *Really The Blues*, already a best seller—he'll autograph copies of the book during intermissions at the concert—will be featured with Sidney Bechet. The veteran Bechet blew up a tremendous storm at a recent concert here, and it was about him that Mezzrow raved at great lengths in his book.

According to *Really the Blues*, Mezz left Chicago in 1927, when the town was in as bad a jazz way as it is now, to catch up with his Austin High buddies in New York City. Somehow or other, Mezz just never got back here again.

Also slated for appearances on the Dec. 1 bash are Milwaukee alto-clarinetist Jimmy Dudley and rhythm men Ray Dixon, tasty pianist; Quinn Wilson, veteran bassist; Joe Rumoro, guitarist; and Ken Smith, drummer who has been the backbone of several recent sessions. Bechet and Mezz will be featured in one group, Dudley in another with the rhythm section.

Not to be ignored in this concert are the facts that it will be held at Kimball hall, a cozy, acoustically-perfect 450-capacity hall and that Paul Miller is producing the affair. The hall is perfect for small group jazz, and Miller, in a period of horrible examples of how not to present jazz, has a perfect record of accomplishments.

—don

Four Veterans Will Publish

New York—What is probably the first "mixed" publishing firm was established here when four World War II veterans opened the Imperial Music Co. Waverly Ivey, colored member of the group, has been associated with the Glenn Miller and Tex Beneke orchestras and is currently serving as p.m. for the J. C. Heard band.

Another partner, Paul Secon, was with *Billboard*. Secon and another partner, Larry Coleman, are doubling as writers. Fourth member of the firm is Murray Sporn. Imperial is temporarily operating in the Gene Krupa orchestra offices.

Condon Group Comes On, But Not With Music

By George Hoefer

Chicago—Condon's barefoot boys pranced across the wide open stage of the symphony hall in a minor romp. Ernie Anderson, the Sol Hurok of jazz, stood watch at the on-stage portal as the original Peavey jazz bandit brought out his performers individually and in groups. Back home in Chicago, the Indiana born Condon had replaced his guitar with a rum bottle checked with Ernie and a "call me at the Palmer House attitude".

It was to be a gala night for the Princeton, Yale and Harvard alumni. What constituted a well behaved-best dressed audience was on hand from the North Shore suburbs. They came from a nostalgic impulse, those who remembered Princeton Triangle Shows, Bix Beiderbecke and The Wolverines, fraternity house parties and late nights at Nick's in the Village. But they found the rigors of the road were too much for the flat footed ones.

Several Missing

Missing were Americondonists Pee Wee, Maxie, Dave Tough, Casey, Brad Gowans, Wettling, Freeman, even Muggsy and Brunis. On hand were Condon associates Bobby Hackett, Jess Stacy, Lee Wiley and the old Mound City Blue Blower, Jack Bland.

Band Box Sticks To Sepia Orks For Draw

Chicago—The Band Box, Randolph street nightery, will bring in either a Billy Eckstine-Ella Fitzgerald or Andy Kirk-Eddie South show as the next attraction, starting Dec. 6. Current band is Johnny "Scat" Davis.

Spot, which has done badly with such bands as Hutton and Slack, may stick to a Negro band policy. Seems like there are practically no white bands that draw more than flies.

Fairteens Meet Russ Brown



Chicago—Rating him as one of their radio favorites, members of the Fairteen club invited Russ Brown to one of their meetings. Posing with him are Leatrice Miller (at piano), Mimi Thompson, Lorraine Scarpelli, Adrian Falcon and Jeannie Thompson.

who confined himself to selling programs. Rounding out the Condon concert band were Buster Bailey, John Kirby's clarinet virtuoso, Cliff Jackson, piano man from Cafe Society; Al Hall, ace string bassist once with Teddy Wilson; Joe Thomas, new star

Negro trumpeter; Charley Castaldo, trombonist from the radio studios; Ernie Caceres, clarinet and baritone sax, and finally Al Sidell, a drummer who resembles Leon Errol.

Musically nothing exciting happened. There were relaxed solo bits that were to be expected from the above instrumentalists that were fine. But the lid didn't come off and the hall didn't echo with the strains of *Nobody's Sweetheart*. Lee Wiley's vocalizing of *Sugar* and a couple of Gershwin tunes seemed to draw most of the applause.

Condon Flops At Mike

Master of the concert, Eddie Condon, whose verbal improvisations standing at a bar can't be topped, doesn't get over back of a microphone. His introductions fall flat and it seems rather incongruous to announce the composers of each and every tune especially when the rendition is to be what Eddie calls *free-wheeling* with any similarity to the original melody purely incidental. Also since when does a jam session require a monitor to allot the solos?

Musical highlights were Jess Stacy's *Sweet Lorraine*, Ernie Caceres' *Man I Love* and the closing *Blues in E-flat* by the entire company.

REYNOLDS BAND INSTRUMENTS OF *Distinction*

★ You'll never know how much you've missed...until you play a Reynolds!

F. A. Reynolds COMPANY, INC.
2849 PROSPECT AVENUE • CLEVELAND 15, OHIO
Division of Scherl & Roth, Inc.

ENJOY THE THRILL OF PERFECT PLAYING PERFORMANCE

PRODUCT OF
SELMER

Clarion

CRYSTAL GLASS

Clarinet Mouthpiece

\$10.50

Choice of 4 facings—
close to open—that
never change.



AT LEADING MUSIC STORES EVERYWHERE.

GIVES POWER AND BRILLIANCE WITHOUT SACRIFICING TONE QUALITY

DOWN BEAT

GLENN BURRS, Publisher NED E. WILLIAMS, Managing Ed.

203 NORTH WABASH, CHICAGO (1), ILL.—ANDOVER 1612

BUSINESS DEPARTMENT
ED. W. PARO, Advertising Manager ROBERTA V. PETERS, Auditor
FRANK W. MILES, Circulation Manager

EDITORIAL DEPARTMENT
Chicago Staff: DON C. HAYNES, SHARON PEASE, GEORGE HOFER

New York Staff: MICHAEL LEVIN, BILL GOTTlieb, EDDIE RONAN, DOROTHY BROWN, 2415 RKO Bldg., Rockefeller Center, New York, 20, N. Y.—Circle 7-4131

Los Angeles Staff: CHARLIE EMGE—648 North Rampart Bldg., Los Angeles, 26, California

Subscription Rates: \$5 per year in advance. Same price to all parts of the world. Special Military Rate, \$4 per year.

MEMBER OF AUDIT  BUREAU OF CIRCULATIONS

Jazz Criticism Lags, Frenchmen In Lead

When you first read Charles Delaunay's crack in the current Hot Clubs of France Review that he found no critical material comparable to Panassie's books in this country, the immediate reaction is "Just where does this French character get off making cracks like that?"

But when you sit down to think it over, there is a large measure of truth in what Delaunay says. The best work, the most serious, painstaking research has been done on American jazz by foreigners: Swedes, Englishmen, Frenchmen, Lowlanders.

True there are the Winthrop Sergeants and the Charles Edward Smiths; but they are even more evident by their paucity in numbers, while it must be admitted that their books in large part are special pleadings for restricted viewpoints rather than objective, critical studies of the field as a whole.

This does not mean that Down Beat's editors think that Hugues Panassie is the last word on American jazz. Far from it. But there can be no gainsaying the large body of intelligent research which Panassie and Delaunay have done on a music form not native to their own land—and the fact that there is very little of it done by American writers here.

In almost every case, books written about jazz here have failed miserably for one of two reasons: the author either lacked the thorough grounding in technical information so necessary, or else was hopelessly biased for or against one particular phase of jazz as it is played in this country.

This of course is not peculiar to the writers. Musicians and fans themselves are confused about criticism as evidenced by the mail we get asking us why we don't consign all New Orleans musicians to oblivion, or how is it that we permit news of be-bop musicians to sully our pages.

It's an old, old story in art that wherever the art of criticism lags, the art will lag with it. It's not that artists derive inspiration from criticism as much as they have more clearly laid out for them a set of reasonable do-nots.

No man can tell another "This way lies creation!" The most he can hope to do is to say, "These are things which would seem rather obvious rules for artistic performance as we know it now—go on from there."

Practically all writers working for periodicals or writing books now are publicists campaigning for particular musicians or movements. Almost nowhere is the calm detachment, the knowledge, and the desire to appraise things as they are now for that reason alone.

Down Beat itself tries to be objectively critical. But no newspaper staff can possibly achieve the type of critical emotionlessness open to the man writing a book. Deadline pressures are too imminent to permit always the type of research and careful writing which this country's popular music so desperately needs now.

We will continue to do the best possible. And some day, like all newspapermen, we want to write That Book. But in the meanwhile, it would be a lot nicer if Mr. Delaunay were less right when he accuses us of lack of critical ability.

MUSIC would be much better off in this country for a group of writers, both on and off periodicals, who were interested in the future of the art itself and its improvement, rather than their own slightly angled axes.

Edmund Hall Returns To Cafe Society

New York—Edmund Hall, who

left Cafe Society Uptown early this month to open at the Savoy in Boston, has been called back by Barney Josephson to reopen

CSU Dec. 2.

Miss Emily



Hollywood—We're not going to call her a hep cat, because Meredith Willson doesn't play that kind of music on the Maxwell House program over NBC. But Miss Emily has spent all of her 16 years in the Willson household and is a pal of the maestro.

CHORDS AND DISCORDS

All Jazz in Hollywood

Sierra Madre, Calif.

To the Editors:

I read with tears in my eyes about the scarcity of good jazz in Chicago, and knew it to be all too true. But the screams of anguish from New York have me puzzled. Could it be that the vaunted "Swing Street" and "Village" are also entering a period of stagnation?

Have roamed Chicago's Loop and surrounding terrain in a fruitless hunt for listenable music, and personally been given the fast shove-around by New York's bistros. I believe I speak with some authority on the subject when I say Los Angeles is now the leading music center of the country. The jazzmen now enjoying our sunny clime, and the bands that spend most of their time here, read like a Down Beat jazz poll. Why, it would take weeks to cover all the joints in L.A. and Hollywood that feature top musical fare.

No, I don't belong to the Chamber of Commerce, but for one who has tried all three cities, I honestly believe here is the best for good kids.

George W. Anderson

According to stories this issue and last, the "Street" and most other parts of New York City are but good and dead; Chicago is perhaps at an all-time jazz low, there is practically nobody around—but there certainly are a mess of fine jazzmen around Hollywood and Vine streets.

Credit To Arrangers

Los Angeles, Calif.

To the Editors:

After being discharged from the navy a year ago I started a band. Since then I have recorded 16 sides for Black & White Records, and played a few local dates.

I read your article in the Oct. 21 issue about arrangers. We all have gripes and discharges of which I could write a book on mine, but instead I would like to commend you on the article. It is true that an arranger makes a band, but like you say, few people realize it. But for every arranger that makes a band, there are a hundred that destroy a new band.

My book has about 150 arrangements, of which I could throw away about 50 of them (at around \$75 per). As a leader I could gripe about the expense of those 50 arrangements, but as a result of your article I will do what little bit I can towards publicizing my arrangers. Hereafter, all records that we make and the ones that the labels are not already on, I will insist upon the arranger's name being put on.

I would like to give the true facts about the arrangers who

have helped me. They are Bill Gillett, Harry Wham, Morty Corb and Frank Erickson. The others not listed are the arrangers who wrote the 50 arrangements costing \$75 per.

Earle Spencer

Spencer has gained considerable comment in a short time with his new band, which he declares is "futuristic and progressive yet keeping a danceable beat".

Needs Arrangements

Borinquen Field, Puerto Rico A.P.O. 845, c/o Miami, Fla.

To the Editors:

Our crew, being connected with the 776th AAF Band here, is in a very sad way for music. Our only arranger was discharged about a month ago, and of course took his whole book with him. Not being proud at all, and not having an arranger, we would appreciate your relaying our sad state of affairs to a few top-flight outfits in the hope that they would consider to forward us few of their old scores.

It is absolutely impossible down here to obtain any kind of music at all, and as we offer the only continental style of dance music on this island we would like to stay on a good kick.

Most of us have always acquired our info from the Beat and we are sincerely hoping that you can help us.

"The Borinquen Commanders"

Here's a worthy cause and there's the address. Fire away.

Thornhill Is Tops

Wind Gap, Pa.

To the Editors:

With regard to your review Oct. 21 concerning "Claude Thornhill Band of Year?", I'd like to say that this is my opinion.

There isn't any other band-leader who can come up to Thornhill's fine music, whether it's sweet or swing.

I feel sure that he would have reached the very top in 1942 had he not broken up his band to go into service. I definitely think he will be the band of the year because I'm certain there are a great many other persons who admire his music as much as I do.

Harriet G. Laubach

Jazz Is Jazz Is Jazz

New York City

To the Editors:

Jazz is jazz is jazz. Is the way Gertrude Stein could say it and be understood. Her brevity is a jewel. So many so called jazz critics waste your time, my time, the composer's time, paper, etc., in spouting forth with what jazz is. Apparently each critic has a different version of a different feeling for jazz. Interesting, but not the final word. We know it's Americana, it's a mood of both musician and listener. It can be lively and exhilarating, or blue and depressing. It can be a will o' the wisp or a street march. It can be studied or spontaneous. When it's bad, it's not jazz but an attempt at jazz.

Frequently, unknowing critics knock themselves out in research and their efforts to impress are fruitless. They are disciples of certain names about whom they write with reverence. They ignore new and old jazz musicians thereby causing lack of interest to the reader or hot empty discussion. They do more harm than good. Their blatancy is horrible and their repetition is Hitlerian. Everything pertaining to jazz becomes a very cozy little

Oh, Brother!

Chicago—From the Hotel Sherman news bureau, an amazingly consistent source for this sort of thing:

"Augmenting the music-entertainment bill will be Phil Gordon, pianist supreme, who transposes from one key to another, changes rhythms, and invents new wizardry. Much of the fun in listening to him comes in knowing you won't hear the song as it was written—Gordon can't read music."

RAGTIME MARCHES ON

TIED NOTES

DELZELL-EDWARDS—Bill Delzell, lead trumpet with Sammy Haven ork, to Mary Edwards, Oct. 11 in Grand Island, Nebr.
SHAW-WINSOR—Artie Shaw, bandleader, to Kathleen Winsor, Forester Amber scribbler, Oct. 23, in Juarez, Mexico.
SULLY-TEEMAN—Joe Sully, MCA, to Eleanor Teeman, dancer, Oct. 19, in Hollywood.
CARLTON-PARKER—Jack Carlton, Southern music, to Betty Parker, secretary of Russ Morgan ork, recently, in Beverly Hills.
BUTOSKY-COHEN—Gene Butosky, WIBG violinist, to Sylvia Cohen, recently, in Philadelphia.
ANTHONY-JORDAN—John Anthony, Amusement booking association, to Ruth Jordan, actress, Oct. 16, in Detroit.

NEW NUMBERS

HIGAKI—A son, Paul Fumio, to Mr. and Mrs. Paul Higaki, Sept. 30 in San Francisco. Father is trombonist formerly with Jimmie Lunceford and Lucky Millinder.
MARTIN—A daughter, Laurie Anne, to Mr. and Mrs. Tommy Martin, Sept. 25 in Chicago. Father is with Eddy Howard ork.
JOLLEY—A daughter, Joy Louise, to Mr. and Mrs. Dale M. Jolley, Oct. 16 in Chicago. Father is sax man with Freddy Nagel.
LITTLEJOHN—A son to Mr. and Mrs. Rudolph N. Littlejohn, Oct. 15 in New York City. Father is arranger and bandleader.
DONALDS—A daughter to Mr. and Mrs. Edward Donalds, Oct. 6 in New York City. Father is bandleader.
BAUMGARTEN—A daughter, Judy, to Mr. and Mrs. Dave Baumgarten, Oct. 18 in Chicago. Father is MCA location band leader.
BARTH—A daughter, Lynne, to Mr. and Mrs. Bill Barth, Oct. 25 in Chicago. Father is CBS band remote chief.
WEITMAN—A daughter to Mr. and Mrs. Robert Weitman, Oct. 16, in New York. Dad is managing director of the Paramount theater.
JAREMA—A daughter to Mr. and Mrs. Frank Jarma, recently, in Pittsburgh. Dad is with Mark Lane band.
MILLER—A daughter to Mr. and Mrs. Bill Miller, recently, in Pittsburgh. Dad is with the Harry Walton ork.
CATIZONE—A son to Mr. and Mrs. Ray Catizone, Oct. 19, in Pittsburgh. Dad is member of Al Marisco band.
GREEN—A daughter to Mr. and Mrs. Jack Green, Oct. 10, in Pittsburgh. Dad manages brother's Bill Green nightclub.
FARRELL—A son, Craig, to Mr. and Mrs. Dick Farrell, Oct. 21, in New York. Dad is Ray Anthony drummer.
LIEBERSON—A son, Peter, to Mr. and Mrs. Goddard Lieberman, Oct. 25, in New York. Dad is pres in charge of concert artists and repertoire for Columbia Recording corporation; mother is former Vera Zorina.

FINAL BAR

CLEMENT—Henry T. Clement, 54, voice teacher, recently, in New York.
BEYMAN—J. Tim Beyman, 66, composer, teacher and arranger, recently, in the Bronx.
SOURKES—Max Sourkes, former nighter, Oct. 19, in Montclair, 60, ex-Memphis nighter, Oct. 19, in Columbus, Ga.
MUELLER—Edward J. Mueller, 57, pianist and organist, Oct. 19, in Milwaukee.
GOTTlieb—Jacques L. Gottlieb, conductor and musical director for USO and Jewish welfare board, recently, in Brooklyn.
CARUSO—Ada Galchetti, wife of the late Enrico Caruso and a former opera singer, Oct. 16, in Rio de Janeiro.
DUBINSKY—David Dubinsky, 68, Philadelphia symphony violinist, recently, in Philadelphia.
LINN—Harry Linn, 58, former nighter owner, Oct. 15, in Philadelphia.
McHENRY—C. W. McHenry, 63, former circus musician, Oct. 19, in Chicago.
VAIL—George W. Vail, 58, pianist-composer and conductor, Oct. 13, in Philadelphia.
TERHUNE—Grace Terhune, musician, recently, in Excelsior Springs, Mo.
SCHWANK—James L. Schwank, 61, former assistant to the president of RCA-Victor, Oct. 22, in Philadelphia.
NEUHOF—Mrs. Estelle M. Neuhoof, 64, vocalist, Oct. 16, in Detroit.

clique. Jazz is too universal for that, and these critics should reach puberty, at least in their criticisms.

They write ultimatums continuously. If we, the readers, do not care for Joe Zilch's band we are just dumb or lost. Perhaps when we heard the band it was not "good." Maybe we were not in the mood. So we go again to hear it and it is not what we want. But if we want to be right people, we should agree and accept the final word—Joe Zilch is jazz.

Critics forget that we and they themselves have a capacity to interpret, enjoy and understand. Each man's capacity differs. Just say a simple sentence, "look at the moon", and each one of us will feel a different reaction or sensation. Capacities for jazz are varied, and critics should write for us, not at us.

There is one thing we must all learn, i.e. the difference between jazz critics and jazz touts.

Ruth Reinhardt

Reedmen!

MIX HAS THOSE ACCESSORIES...AND HOW!

MIX has the most complete stock of saxophone and clarinet accessories you can find anywhere... famous brand names in everything from reeds and pads to saxophone stands and clarinet pegs. If you don't see what you want, drop us a line about your needs... nine times out of ten we can fill your order!

Reeds! OUTSTANDING BRANDS!

RICO			VIBRATOR			SYMMETRICUT		
DOZ.	25	100	DOZ.	25	100	DOZ.	25	100
CLARINET (Bb)								
2.85	5.50	22.00	2.80	5.50	22.00	2.40	4.65	18.50
ALTO SAXOPHONE (Eb)								
4.15	8.25	33.00	4.40	8.55	34.20	4.00	7.90	31.50
TENOR SAXOPHONE (Bb)								
5.20	10.50	42.00	5.25	10.35	41.30	5.20	10.40	41.50
BARITONE SAXOPHONE (Eb)								
7.00	14.15	56.60	5.90	11.50	46.10	--	--	--
VAN DOREN			MY MASTERPIECE			"MICRO" Black Line		
DOZ.	25	100	DOZ.	25	100	DOZ.	25	100
CLARINET (Bb)								
2.40	5.00	18.00	2.94	6.00	24.00	2.70	--	--
ALTO SAXOPHONE (Eb)								
3.60	7.50	27.00	4.08	8.25	33.00	4.80	--	--
TENOR SAXOPHONE (Bb)								
4.20	8.75	31.50	5.28	10.74	42.96	6.00	--	--
BARITONE SAXOPHONE (Eb)								
4.80	10.00	36.00	5.88	12.00	48.00	7.20	--	--
STRENGTHS								
RICO-VIBRATOR-SYMMETRICUT								
1-1½			2-2½			3-3½ 4		

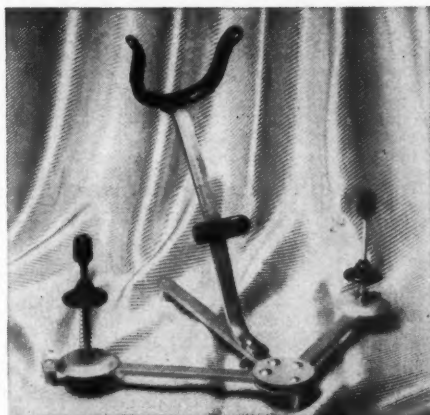
Pads! (IN COMPLETE SETS)

Type	Per Set
Boehm System-Bladder.....	1.20
Albert System-Bladder.....	1.20
Boehm System-White Kid.....	1.20
Albert System-White Kid.....	1.20
Boehm System-Tan Kid.....	1.20
Albert System-Tan Kid.....	1.20

FOR SAXOPHONE (TAN KID)

Soprano	2.50
Alto	3.00
C Melody	4.00
Tenor	4.00
Baritone	4.75
Bass	4.75

(Specify make of instrument in coupon)

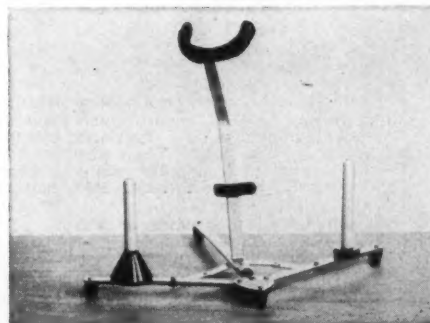


Bantam! COMBINATION STANDS

For Alto or Tenor Sax and Clarinet, Oboe, or Flute

The Bantam with the new spring pegs that protect your clarinet from jarring and shock. Holds the sax securely in playing position... the clarinet ready for quick change. Strong steel 3-bracket base with aluminum feet. Fits in case when folded. Has extra peg space.

(A) Alto Sax
(B) Tenor Sax
9.75 ea.



Ray Robinson! SAX STANDS

Balanced and sturdy... can be folded and kept in bell of instrument when not in use! All-metal construction... chromium finish. Weighs under 2 lbs. Complete with flute and clarinet pegs, and flannel bag.

(C) Alto Sax Stand **9.00** (D) Tenor Sax Stand **9.60**
(E) Combination Stand for both Alto and Tenor **12.90**

Bantam! CLARINET PEG

Convenience plus! Lightweight aluminum base with solid wood peg. Stands firmly and takes minimum space. Folds compactly to fit any case.

(M) 3.00

Rico! SOF-PEG SOFT-RUBBER HOLDER FOR ALL WOODWINDS!

The ideal holder for radio and recording studio work... the soft-rubber cushion absorbs shocks and is absolutely noiseless. Flexible tip. Fits on all metal or wood racks.

(N) 2.00

Traypak! ALTO SAX CASE

The "case within a case"... Alto Sax, Clarinet, Flute - Traypak holds them all! The clarinet case, which fits into the larger case, can be used separately. The scientifically designed interior, lined with rich black velvet, protects your instruments from key-mechanism damage.

(H) 45.00

Traypak! TENOR SAX CASE

Another original and genuine Traypak... same specifications as above, but for Tenor Sax, Clarinet, and Flute.

(I) 50.00

French! CLARINET CASE

This sturdy yet lightweight case is designed to insure the maximum protection for your clarinet against dampness and jarring. Lined with soft plush... covered in Pebble Keratol.

(J) 18.00

Micro! SAX NECK CLEANER

Required equipment! Keeps the goose neck of the saxophone clean, dry, and sanitary. It also saves pads and prevents rust.

(K) .70

Handy! "MICRO" UTILITY KIT

Kit contains pads, springs, neck cork, sheet cork, cement, grease, and sandpaper. Just the outfit you need for emergencies.

(L) For Clarinet-(M) For Saxophone..... **ea. 1.00**

Pro-Sling! SAX CORDS

For comfort and service, these Sax Cords can't be beat. Felt-lined leather neckpiece with braided rayon cord. Adjustable caten slide.

(N) Black Sax Cord, Nickel Plated Hook..... **.75**

(O) White Sax Cord, Gold Lacquered Hook..... **1.00**

Leather! SAX STRAPS

High quality leather collar band with soft felt lining. New style open hook.

(P) Black Leather-(Q) Brown Leather..... **ea. .90**

MUSICAL INSTRUMENT EXCHANGE, INC.

112 West 48th Street, New York 19, N. Y.

Enclosed find \$..... for which please send the Saxophone and Clarinet merchandise indicated below:

Reeds: (Brand)..... (Strength)..... (Instrument)..... (Quantity).....

Clarinet Pads: (Make of Instrument)..... (System)..... (Pad Material)..... (No. of Sets).....

Saxophone Pads: (Make of Instrument)..... (Instrument)..... (No. of Sets).....

(A)..... (B)..... (C)..... (D)..... (E)..... (F)..... (G)..... (H)..... (I)..... (J)..... (K)..... (L)..... (M)..... (N)..... (O)..... (P)..... (Q).....

Please send Free mouthpiece literature.....

NAME..... ADDRESS.....

CITY..... STATE.....

Mouthpieces!

MIX has the most complete stock of mouthpieces in the country! Every brand you've ever heard of... Woodwind, Penzel Mueller, Rico Gregory, Otto Link, Santy Runyon, Bob Dukoff, and many more... available in all facings for every instrument. Send for descriptive literature and price list.



Jan August Hot With Recording Of 'Misirlou'

By Sharon A. Pease

This summer *Down Beat* published a list of some two-hundred new recording companies. The pressure of competition has already forced a number of these companies to leave the field and many more are destined to the same fate. The scramble for survival has created an unusual situation. The recording companies are desperately seeking new talent and as a result scores of hitherto unknown musicians have acquired fame and fortune.

The Diamond Record Corp. has made a strong bid for permanence by their discovery of a new piano sensation, Jan August. Jan is a talented musician who has been playing professionally for many years and although he had earned a splendid local reputation his rise to national prominence was achieved through his recordings for Diamond.

The sale of his records, especially the rumbas, *Misirlou* and *Bahalu*, have been phenomenal and have proved the public appeal of his *Piano Magic*. Now basking in the national limelight his present concern is to select the most attractive proposition from the deluge of offers that are pouring in.

Self Instructed

Jan was born in New York City 34 years ago. At the age of 5 he began picking out melodies at the keyboard. His family was not in a position to pay for musical instruction so Jan developed the ability to play by ear. This early



Jan August

self-instruction was quite effective because he had disciplined himself to listen carefully to other performers and imitate the effects they achieved.

To further his self-instruction plan, while in high school, he obtained a job selling programs at Lewishon Stadium. This enabled him to hear and profit by the work of such pianists as Horowitz, Rubinstein and Schnabel.

At about this time he began experimenting with the piano accordion and worked his first job on that instrument shortly after graduation from high school. The job was with a trio at McGinnis', Sheephead Bay and proved to be a turning point in his career.

Studied Extensively

One evening when the piano player failed to show up Jan took over and has been playing piano professionally since that time. He has studied extensively

52847

with prominent teachers in New York and has worked with various combinations — dixieland groups in Greenwich Village and solo spots at numerous night clubs and hotels in Brooklyn and Manhattan.

Jan's big break came as the result of a music publisher and promoter having acquired a case of insomnia. Irv Gwartz, unable to sleep one night, started a tour of night clubs which terminated at Bradley's, an exclusive club hidden away in the East 50's. There he was impressed by the piano stylings of Jan August and asked Jan to join him at his table. Twenty minutes later a contract had been drawn on the tablecloth. Today that contract is framed and hangs in the executive's office of Diamond Records, of which Irv Gwartz is president.

Jan's Piano Style

The accompanying example of Jan's piano styling is the last chorus from his latest recording, *Dark Eyes*, Diamond 2079. The distinctly unique innovation in this arrangement is the clever retention of the original melodic effect without the usual variation techniques that weave around the melody. In fact this variation is a new composition that uses the important identifying characteristics of the original.

A point of special harmonic interest occurs in the third measure where the tonic (minor key) with the addition of a minor third below the root starts a quick modulation with the total effect of a leading tone seventh (key of B flat). The return is made to C minor in the fourth measure through a diminished seventh with augmented fifth. Measure nine starts a new idea

featuring a duo melody; sustained effect right hand 16va with triple rhythm melody left hand 8va. This is typical of Jan's frequent use of the intense and penetrating extreme treble register.

Ed's Note: Mail for Sharon Pease should be sent direct to his teaching studios, Suite 715, Lyon & Healy Bldg., Chicago 4, Ill.

Down Beat covers the music news from coast to coast—and is read around the world.

Cavanaugh Trio Set For New Radio Spot

Hollywood—Page Cavanaugh Trio, currently appearing at Borage room here, has been signed as regular feature on new Tommy (Betty Lou) Riggs-ABC show. New ailer was slated to open Nov. 11. Judy Stevens has the vocal spot.

With Cavanaugh (piano) are Al Viola, guitar; Lloyd Pratt, bass. Unit is handled by Bullets Durgom.

Kay Plays Three At Once



New York—Appearing until December 15 at the Hotel Dixie here, charming Kay Hammond plays three instruments simultaneously, organ, piano and celeste. Next month Kay will take her talent to a spot in Florida for the balance of the winter, lucky girl.

MATCHED COMBINATION

This trio works so smoothly and easily together that you'll find yourself playing better with much less effort. The facing and interior of the Goldentone Plastic Mouthpiece is especially designed for the Goldentone Plastic Reed, and the Magni-Tone Ligature allows the reed to vibrate freely.

Try this factory-matched combination at your favorite music store to find out what it really means in matchless performance.

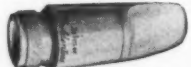
Packaged in handsome white plastic box that can be re-used for cigarettes, cards, jewelry, or other purposes.

AVAILABLE WITH EITHER BLACK OR WHITE MOUTHPIECE—MEDIUM FACING

	BLACK	WHITE
FOR CLARINET	\$4.95	\$5.95
FOR ALTO SAX	\$5.95	\$6.95
FOR TENOR SAX	\$6.95	\$7.95



GOLDENTONE PLASTIC REED
for modern, brilliant tone and instant response. Guaranteed for a full year. Available in 6 strengths.



GOLDENTONE PLASTIC MOUTHPIECE
in gleaming ivory-white or jet black plastic with special facing and interior. Medium facing only.



MAGNI-TONE LIGATURE
permits "free vibration" yet it holds the reed securely.

PRODUCT OF
Selmer

AT LEADING MUSIC STORES EVERYWHERE

News From Overseas Thru French 'Review'

New York—Copies of the *Review of the Hot Clubs of France* running from February through October have just reached Beat offices. We thought you might be interested in some of the printers' ink spilled over *francs*.

From French Indo-China, HCF's correspondent reports that in Cholon there is a Chinese orchestra which is "tres hot", while otherwise all to be heard are military bands featuring accordions (undoubtedly Joe Mooney's brother).

From Spain, there is nothing "particularly palpitating" to report. The Swiss column mutters about the lack of knowledge of jazz and complains bitterly about French radio as being especially backward. Holland is talking about Leslie Hutchinson's band, while Czechoslovakia is agog over the eight brass, five sax, and four rhythm of Ladislav Habart.

Italy's report is that jazz there is generally still lamentable because the musicians' taste indicates their lack of experience.

Panassie Articles

Hughes Panassie writes a rave about Count Basie and a long article extolling Carter, Hodges, and Smith as the great altoists, and quotes Jimmy Dorsey to support his views.

In a rave writeup about Dizzy Gillespie, his small band is compared to the famed Armstrong Hot Five of the twenties, while Charles Delaunay in another article says that the earlier hot jazz is the "cry from the heart" as opposed "to the intellectual music" of present day musicians. He very carefully adds however that merits of both are considerable and decries cultism. He adds in an article written after his recent trip to the States that no critic in the States has written a serious work of criticism comparable to the work done by Panassie.

Panassie states in an article on Goodman that while BG technically and mechanically is supreme, his music comes from the fingers, not the head or heart, and gets real salty with him for having taken Cootie Williams away from Duke Ellington in 1940.

Somebody else adds that present day jazz harmony is at about the stage of development classical music reached 40 years ago.

HCF Poll Results

DB readers now voting in the 1946 poll will be interested in the results of the HCF's poll, con-

cluded several months ago:

Trumpets: Louis Armstrong three to one over Tommy Ladnier and Cootie Williams... Trombones: Dicky Wells two to one over J. C. Higginbotham and Tricky Sam Nanton... Clarinets: Sid Bechet nip and tuck with Barney Bigard with Noone and Mezzrow following. Goodman was a bad sixth... Altos: Hodges by a good deal over Carter and Smith... Tenors: The same for Hawkins over Chu Berry and Gene Sedric... Piano: Fats Waller way over Hines and Basie... Guitar: Teddy Bunn, Casey, and Oscar Moore... Bass: Jimmy Blanton, followed by Pops Foster and Kirby... Drums: Zutty Singleton by a nose over Chick Webb and Cozy Cole... Singers: Bessie Smith, Ella Fitzgerald, and Billie Holiday for the gals and Louis Armstrong and Jimmy Rushing for the men... Arrangers: Duke, Sy Oliver, and Count Basie... Fave Orchestra: Duke two to one over Basie and Lunceford.

French section of the poll found two results of interest to Americans: Philippe Brun topped the well-known-to-GIs Alime Barelli on trumpet while Hubert Rostaing beat out Andre Ekyan on clarinet. Ekyan is the alto man on the Coleman Hawkins all-star sides released here on Victor.

Sensible Writing

Interesting paragraph for those who remember the hair-splitting purism of Hughes Panassie's jazz tomes is in the April issue:

"Amateurs, critics, musicians who read me, believe me, like modern jazz over old jazz or vice-versa, that's your right. But drop these oppositions, these absurd condemnations (referring to the moldy fig arguments). Recognize musical beauty wherever it may be found. There is not jazz nor swing, there are not advanced musicians and reactionaries, there are only inspired musicians or mediocre ones, only good and bad jazz."

This is some of the most sensible writing yet heard from France or anywhere else for that matter.

—mix

(Advertisement)

Satisfied Sidemen



Hollywood—Babe Russin and Sam Marowitz contemplate the reed sitch as pretty Diane of Lockie's tells them things about the largest selection of mouthpieces and reeds on the West Coast. The biggest names in music trust their instruments to the biggest repair service in Los Angeles.

BAND Instruments
LOCKIE'S
DISTRIBUTORS OF THE FINEST MUSICAL INSTRUMENTS
Headquarters for Name Bands
1521 No. Vine St., Hollywood • 950 So Broadway, Los Angeles

A COLUMN FOR RECORD COLLECTORS..... THE HOT BOX

By GEORGE HOEFER, Jr.

Jazz discophiles in the past have been too active collecting Oliver, Bix and Armstrong items to worry about label mistakes and peculiarities of certain records that make them real, rare collectors items. The stamp collector will pop his cork if he comes upon a stamp with an infinitesimal error visible only by magnifying glass. In fact, collecting labels (could be as fascinating as stamps or match cases with all the different types over a thirty year period) has been frowned upon as is autograph collecting by the dyed-in-the wool discophile. The music is the thing.

Just in case there are some who might become fascinated by the collecting principle and subsequently derive an appreciation of jazz music from their activity let us mention a few peculiarities taken at random. We are quite familiar with the collector who picks out a favorite tune and endeavors to obtain every recording of that particular tune.

There was one collector who had accumulated over three hundred versions of *St. Louis Blues*. The latter is a tune that allows for a lot of hunting as probably every known instrument down to the musical saw has been used to play *St. Louis*. Others collect *High Society*, a tune with comparatively few versions. For instance, Ray Grow of Chicago recently located a recording of *High Society* by Prince's Military Band on the old Columbia A 1038.

There are quite a few mistakes being made on current jazz record labels. In Apollo album A-1 Boogie Woogie by Bob Mosely record number 1003 is labeled as a boogie piano solo by Mosely. Actually it is an instrumental with a blues singer and a re-bop trumpet and sax. The tunes are Bobbie's Boogie (S1129) and Beggin' The Blues (S1128).

Harry Lim, Keynote recording supervisor, admits Coleman Hawkins' version of *Night and Day* on Keynote 611 is not that tune at all but an improvisation on *My Gal Sal*. There is also Howard McGhee's *Mop-Mop* on Philo 118 which turns out to be a slow tune instead of the riff opus. It is not at all uncommon for the artist or the tune to be disguised on the label. Coleman Hawkins recorded *Body and Soul* on Apollo 751 as *Rainbow Mist*.

The famous Dizzy Gillespie appears on records as Gabriel, John Birks, B. Bopstein and both Benny Goodman and Mel Powell have been listed as Shoeless Joe Jackson.

Returning to older records we find an interesting coupling by Emmett Miller and His Georgia Crackers on Okeh 41135 *Take Your Tomorrows* (401116) and *Dusky Stevedore* (401117). These sides were made close to the time the Frankie Trumbauer Okeh of the same tunes were made. Tram's *Dusky Stevedore* is master number 400990 while *Take Your Tomorrows* is number 401133. The former issued on Okeh 41100 while the latter came out on Okeh 41145. Miller the singer has a definite hill billy style but the accompanying band sound modern for the time of recording. In fact, the Cracker instrumentation sounds like the Trumbauer outfit to such an extent that is probably imitative. Warren Plath of Oak Park has several of the Emmett Miller Georgia Cracker jobs where the instruments are puzzling.

The Jazz Appreciation Society in England announces a triple activity. A bi-monthly magazine called *Jazz* edited by Bill Kinnell and James Asman, a new discography *Recorded Jazz* by Eric S. Tonks, and a new collector's label *Jazz* on vinylite.

De Armond GUITAR MICROPHONE



PRICES

Model FHCB \$27.50
(with volume control)
Model FHB \$22.00
(without volume control)

MORE BRILLIANT AND BALANCED TONES with Finger-tip Control

Wonderful, new, never-before imagined musical qualities from your guitar—in solo or orchestra—that's what you are assured with this De Armond pickup. Can be attached to any F-Hole type guitar—in just a few seconds! (Models also available for Round Hole.) It's the choice of outstanding band-leaders and guitarists because it truly reproduces and amplifies the string tones without reproducing pick noises. May be used with practically all amplifiers.

Get the distinct De Armond advantages of beautiful guitar tone and rhythm with added amplification when you so desire. You have quick, finger-tip control of volume in accord with accompanying instruments or room size. Amplify when you wish. Retain normal guitar volume as you desire.

NOW READY! DE ARMOND MIKE For Mandolins

At dealers everywhere. See your dealer today. If he doesn't have the De Armond Mandolin Mike in stock, he can get it for you quickly.

ASK YOUR DEALER!

Your musical instrument dealer has De Armond Guitar Mikes in stock, or can secure them for you quickly. Get one today! Satisfaction and pride of ownership remain long after cost is forgotten. Buy De Armond! Buy the original! Why buy an imitation?

ROWE Industries

ELECTRONICS DIVISION
3120 MONROE ST.
TOLEDO 6, OHIO

Dexter's 'Cavalcade' Too Packed With Personnels And Listings To Be Alive

By MICHAEL LEVIN

Jazz Cavalcade, new jazz book written by Dave Dexter Jr., is listed as "The Inside Story of Jazz".

Insofar as it is merely an 'outside' anthology, it fails to achieve Dexter's stated purpose: to write a volume explaining

jazz to the laymen. Only in a few spots through the book where Dexter draws on his own background and associations with musicians for the past 15 years does the text come to life for any others than those readers interested in constant documentation by name, place, and band of the growth of jazz over the

past forty years.

Dexter's text suffers stylistically from his constant repetition of the necessity for relativism in judging music, picking bands, and getting along with jazz and people generally. It's a point with which any careful listener is in complete agreement, but the manner of repeated telling impedes the flow of the book.

What, Where & Who

Most glaring difficulty is Dexter's apparent inability to make the book more than a list of what happened where with who. Whole sections of the chapters on New Orleans, Chicago, New York, and swing are mere lists of bands and their personnels. Both reading and understanding would have been facilitated if some of this material could have been relegated to footnotes or a separate appendix.

How badly the book needs color and descriptive material for the layman becomes apparent in the section on Kansas City. Dexter grew up in the town, and his description of the way the Pendergast machine made possible the growth of music in the town is both interesting and indicative

of what the rest of the book needs.

No Backgrounds Material

He is at great pains to explain the tremendous effects felt by the business as a result of Goodman's Palomar smash success in 1935—but gives the reader none of the detail and background material surrounding the westward trek of the BG group, the calamitous stops in Milwaukee and Denver (which old debt inspired BG last month to play his head off at a concert there), and the final tremendous success, which left Goodman and the entire band happily flabbergasted.

The Goodman Trio is mentioned, together with the influence it had on the growth of "jazz chamber music," but again with none of the anecdotal material which would make the chapter meaningful and interesting to the non-hip peruser is included.

Avoids Arguments

Throughout the book, it is obvious that Dexter is sensibly trying to avoid the interminable and slightly silly arguments about "who cuts who" which have characterized so much jazz writing in the past decade. But in so doing, there are many times when he has hampered the fluency of his writing and the ease of reading by "on-the-other-hand" constructions.

There is much useful factual material in the book, though most of it has appeared in this paper, books such as *Jazzmen*, and other music publications. This is no slam at Dexter—he makes no claims to be doing a special research job.

There are, however, some few points that struck this writer as being not fully documented. While Goodman undoubtedly carried the business up on the wave of his own popularity, it doesn't seem quite true that he paved the way for the Casa Loma

Fair Eugenie



New York—Evading the wolves of Hollywood by the simple expedient of moving to Manhattan, Eugenie Baird, former Casa Loma vocalist, has her own radio program in addition to being featured on Paul Whiteman's *Stairway to the Stars* show on Sundays over the ABC network.

and the Dorsey Brothers orchestras as Dexter states. As I remember 1933-4, Casa Loma's *Camel Caravan* broadcasts were the only musicianly spot on the air, while the Dorsey Brothers were certainly starting to click in 1935 at Glen Island Casino before their classic break-up. I can remember the Decca representative for the midwest saying that this was going to be a big money band for the company.

Slices The 'Beat'

Then again, lamenting *Down Beat's* demise from a fighting, yowling, lusty sheet to what he feels is successful commercialism, Dexter says, "It now applauds and endorses the music of the Russ Morgans and Clyde McCoys which it condemned so viciously in the past."

Viciously maybe in the past under other editors. Endorse now musically, no—and journalist Dexter should know better. *Down Beat* prints news about anyone who makes it—wherefore this review. It endorses only that which it finds good by impersonal, non-deviant standards. Exit Morgan and McCoy.

There are a few other disagreements of fact or interpretation in the book. By and large though, you will find it a very useful source of reference facts, an al-

Vocal Changes In Tex Beneke Crew

Hollywood—New vocal group with the Tex Beneke outfit is the Mello-Larks, featuring ex-Mel-tone Ginny O'Connor. Unit joined Beneke last month at the Million Dollar theater here.

Crew Chiefs, group replaced, remain in Hollywood. Artie Malvin, featured singer, will take a crack at radio and pic work. Steve Steck, another featured singer and trumpeter, also remains in Celluloid Junction.

New names with the new group are Tommy Hamm, Jack Beirman and Bob Smith, plus Miss O'Connor. Garry Stevens is the new featured male singer.

most chronologic listing of happenings in jazz.

However it is a great pity that Dexter, an exceptionally able writer who made his name in this field by colorful journalism, chose to write a book avowedly for the general public so devoid of that which he does so well: the now-it-can-be-told facts which any good newspaperman saves for that book he always wants to write.

Paradoxically, because of the top-heavy accumulation of biographical data and listings, the book will be of more use and interest to people already interested in jazz than to those meeting Emmett Hardy for the first time, the neophytes who Dexter hoped to interest.

Missed Too Much

He should do another book and feel free to neglect the complete factual history and cover instead such periods as the growth of the old Norvo band, the golden era of NYC's Forrest Hotel, Harlem in its musical hey-day, how Jimmy Dorsey became a money-maker, Stan Kenton's painful battles for success, the classic sessions at the Three Deuces, and all the other jazz period-pieces which he is so completely equipped to write well.

His writing here is a trifle too carefully academic, and yet doesn't have the organization or supporting data to qualify it as anything more than an able summary of work done to date by others. By writing a straight journalist's tale, Dexter could make a real contribution to jazz literature, and one which is sorely needed.

Jazz Cavalcade by Dave Dexter, Jr., published by Criterion Music Corp., RKO Building, New York 20, N. Y., \$3.



YOU GOTTA
PET MY PUP!
New novel song hit as featured by
GORDON POLK, Soloist
with BOB CROSBY'S Orchestra
INTERNATIONAL SERVICE
Publications Division
708 N. La Cienega Blvd.
LOS ANGELES, CALIFORNIA

It's the Tonal Beauty that Distinguishes

ACME

The ACME Aristocrat

Precision-constructed of newer, finer materials, the 12 ACME models available have everything the modern accordionist desires . . . in tone, appearance, and versatility.

The 11-shift Aristocrat, gives these tonal effects at fingertip-touch: piccolo, flute, bassoon, organ, violin, bandonion, clarinet, horn, celeste, and oboe.

THE TOP ARTISTS SAY

MORTY NEVINS
Of the famed trio, THE THREE SUNS, acclaims the variety of tonal effects and the instantaneous keyboard action obtained on his ACME instrument.

AL GAYLE
Noted Coast accordionist and conductor writes: "The flawless performance of the ACME and the beautiful tones it produces give me just what I want in an accordion."

FELIX RESTIVO
Famous instrumentalist writes: "Its quick response and richness of tone combined with its graceful, distinctive appearance makes the ACME the accordion I can always depend on."

RUTH WINCHELL
Soloist and former member of the Phil Spitalny orchestra says: "The accurate and beautiful tones—resonant, soft, and so effective, combined with the lighter weight of the ACME prove that it is the only instrument for me."

LYOUD LA VAUX
Distinguished concert soloist praises "the sensitive response and beauty of tone obtainable with his ACME accordion."

An ALL-AMERICAN Laboratory Achievement

See your dealer today to arrange for a trial or write to:

ACME ACCORDION CO., INC.
421 CANAL STREET • NEW YORK 13, N. Y.
AT THE AVENUE OF THE AMERICAS

BLESSING

HORN with a HALO

It's a blessing to be able to get out of a horn what your lips and heart put into it. This angel of a horn will wear a halo for you and for your audience with the first note you breathe into it. Then you will understand why so many leading artists say... It's a *Blessing*—in more ways than one...

CARL FISCHER MUSICAL INSTRUMENT CO., Inc.
COOPER SQUARE NEW YORK 17, N. Y.



The recent disinclination of colored dance bands to play dates in southern states (Duke Ellington cancelled a Texas tour which had been set up), reminded me that back in the early thirties I booked the first colored name band which ever ventured south of the Mason and Dixon line.

The band was Cab Calloway and the facts surrounding his tour, plus what happened to the next colored attraction that tried it, might make a little story.

It began in the Mills office, of course, although at that time it was the Mills-Rockwell office, during the period that Tom Rockwell and Irving Mills were partners. They represented some important attractions, with such bands as Duke Ellington, Casa Loma, Cab Calloway, Don



Tom

Redman, the Mills Blue Rhythm Band and others, and such artists as Bing Crosby, Ruth Etting, Belle Baker, the Boswell Sisters, the Mills Brothers and who else do you want?

There came to New York a lady from North Carolina, Mrs. Virginia Nowell, who wanted to buy a couple of bands. She had an option on the new municipal auditorium in Raleigh, then nearing completion, for its opening night. She had a charming personality, a gracious manner, a definite Carolina accent—but she had never booked a band before.

Insists On Calloway

As trouble shooter for the Mills attractions, I wound up with the problem and the lady from the south. She wanted two bands, one white and one colored, one to play until midnight, the other to carry on until dawn. To offset transportation costs, she proposed to farm out the two bands to promoters in Norfolk and other neighboring towns for four days before the big double event. She particularly wanted Cab Calloway as the colored attraction.

We worked out a proposition for something like seven thousand for six dates played in five days, then began to discuss security. Mrs. Nowell had no cash

to place on deposit, but she offered a deed to some property which she owned in Raleigh. I didn't think this was sufficient, so she agreed also to have the cashier of her bank co-sign the contract with her.

Cab Balks At Tour

Our next problem was Calloway himself, who never had been south of Baltimore and had no intention of doing so. Mrs. Nowell brought three boys and three girls from the Carolina university to New York (two of them were her sons) and we took them to the Cotton Club. They convinced Cab that he would be welcome in Raleigh.



Cab

Mrs. Nowell bought Ben Bernie from MCA as her second band, and the tour started. There were no untoward incidents to mar Calloway's trip, in fact he was so well received at all stops and did such fine business that this tour inspired and made possible his later booking on the circuit of theaters through Texas, which never had played a colored attraction.

Sepia Names For D.C. Spot

New York—Billy Eckstine and Eddie Heywood are tentatively pencilled into the blue prints for the late December opening of the Music Hall in Washington, D. C., according to word received here at press time.

The hall, a large, air-conditioned ballroom located at 9th and V streets, will unshutter with a non-discriminatory policy. Spot will be mentored by Goldi, one time host at Marie Kramer's Green Room. Ops say the Music Hall, Washington's only modern colored dancehall, will bring in new bands weekly.

traction.

I drove down to Raleigh for the big event because Cab and the office held me personally responsible for the success of the unprecedented booking—and the payoff. The road manager hadn't collected all of the loot due, but more than enough came in through the doors of the new auditorium during the first or Bernie's half of the evening to make up the balance.

The patrons, a colorful Carolina crowd, were dressed informally during the first part of the evening. Just before midnight they began to slip away by twos and fours, returning in formal attire for the dance until dawn. Calloway literally knocked them out.

Here We Go Again

The following month Mrs. Nowell came back to New York. She wanted to have a fling on a promotion with another colored attraction. This time she wound up with the Don Redman band and the Mills Brothers as a special added attraction. It was Rockwell property, so the deal was worked out with Cork O'Keefe, who handled dance bookings for that side of the office.

The lady from Carolina again posted the deed to her property, but this time the banker did not co-sign the contract. The tour didn't pan out too well financially, Mrs. Nowell was unable to pay off and that, kiddies, is how Tom Rockwell became the owner of a cemetery for colored folks in North Carolina.

Costa 88 Impresses

Chicago—Johnny Costa, talented young pianist from Arnold, Pa., is working the Club Moderne on the north side currently, his first local job. Kid shows an amazing talent on a Tatum 88 kick.

Philly Ramblings Among Jazzmen

Philadelphia—Jimmy Golden, the re-bop Steinway squatter last with Billy Eckstine, returned to town and rounded up some of the muscats with whom he worked earlier at Nat Segall's Downbeat jam spot. With Charlie Rice on skins, Shrimpy Anderson picking the doghouse and Al Steele on tenor, Golden bowed with his rhythm combo at the new Club Mocambo, newest musical bar in the northend Harlem sector of town.

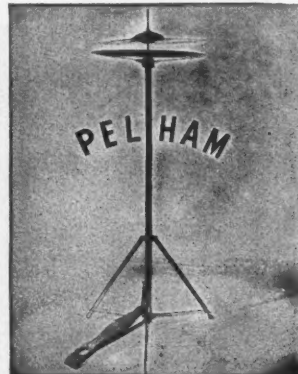
Sacrosanct portals of the staid Academy will again ring out with righteous rhythms this month when Duke Ellington checks in for his third annual jazz concert on November 28. Again it's a Reese DuPre promotion. On the other two trips, Duke packed the

3,600-seat concert hall.

Spain-bound as soon as plane reservations come through are maestro-tenor saxer Jimmy Adams and pianist Leonard Henry. Localads have been lined up with George Johnson's Quintet for a Madrid run. Johnson formerly played alto with Raymond Scott and John Kirby.

Charlie Ventura will make a homecoming pitch on Dec. 7. He'll bring in his band for a one-nighter for the Italian-American War Veterans at the Broad & Wharton Armory.

Frank Palumbo's Click, burg's newest after-dark spot, carries on with its name band policy. Lineup for the remainder of the year includes Woody Herman, Jimmy Dorsey, Frankie Carle and Ina Ray Hutton. Name band policy, calling for week and fortnight stands, will carry over next year, with Palumbo already inking in Harry James for a mid-summer stand.



Terrific!

New Features in every line of the Pelham High Hat. Sets up in a flash, folds in a jiffy. Light, compact, sturdy steel construction. Glittering Rust-proof plate. Folds quickly and small enough to fit into any trap. Used by the best in the business.

Available NOW! See this honey at your dealer's today.

PELHAM PRODUCTS
New York City

SIX TO NINE MONTHS SERVICE FROM A CANE REED*

T

o thousands it's not news

Thousands of clarinet and sax players have used cane reeds six months, nine months and more... Cane reeds with an impregnating, tissue thin plastic coating, the Rico Plasticover.

The Rico Plasticover is a select, hand finished CANE reed that gives you CANE REED tone, a CANE REED response—in all registers.

That performance is yours for months to come, because it's sealed in with a plastic coating, a secret process used only by RICO... A process that permits just enough moisture penetration to give the Plasticover a rich, full cane reed tone.

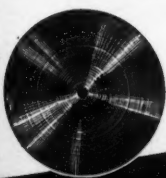
* Rico Plasticovers, the original long life cane reed, are available at all leading music stores in a variety of carefully graded strengths.

Clarinet 60c
Alto Sax 75c
Tenor Sax 90c

FINER THAN EVER RICO



RICO PRODUCTS, 6638 Santa Monica Boulevard, Hollywood 38, California



THANKS A MILLION
For a Thousand Inquiries!



We're awfully sorry
we couldn't answer each one personally

Since 1942 when Uncle Sam took over our entire production, there have been no La Page Cymbals produced for civilian use. Now, at last, we are able to promise that you will soon see La Page Cymbals at your favorite music supply house.

LA PAGE CYMBALS SOLD BY LEADING DEALERS
IN UNITED STATES AND FOREIGN COUNTRIES

VICTOR J. LA PAGE

3047-49 Main Street Buffalo 14, N. Y.



VICTOR
J. LA PAGE CO.
TURKISH-STYLE CYMBALS
MADE IN U.S.A.

And This Kinda Stuff Will Kill Jazz Dead!

New York—If the second monthly concert and meeting of the New York Jazz club held Oct. 26 at Local auditorium was indicative of what is to come, the club might better close its books and untether its members and bedfellows to graze in the field of jazz where they find it. The organization, as (mis)led by prexy Bob Maltz, stirred a potpourri of competent jazz names into a pottage so distasteful and distorted that even jazz' closest followers were perplexed that night about what was (or wasn't) going on.

Opening a half hour late and to a half-empty house, the first set presented a five-piece unit exemplifying New Orleans style using Eddie Edwards, trombone; Tony Sbarbaro (misspelled "Spargo" in the billing), drums; Tony Parenti, clarinet; Marty Marsala, trumpet, and Joe Sulli-

van, piano.

Following the first set, Sbarbaro was billed to speak on "The Dixieland Band." He did by introducing Edwards, who, he said, knew more about it than he (Sbarbaro) did. In spite of the build-up, Edwards was none too enlightening. He said that the press had always been good to them, that after starting in vaudeville they found it easier to invent their own style than play other styles. To this bit of erudite lecturing he added that "they liked us in Chicago and New York and London" and that they recorded. After which, he

concluded with something like "not playing from the eye but from the heart." Group went out on Fidgety Feet with Sbarbaro featured on a kazoo chorus.

Dodds Throws Curves

Second group used Baby Dodds, Pops Foster, Art Hodes, Claude Jones, Sidney DeParis and Sid Bechet. Dodds was slated to speak on "Oliver, Louis and Morton" but was satisfied to ramble about himself, his brother and gin. Here Maltz interrupted to ask Baby who he "played with in Storyville." Baby answered by saying that he gave Louie his start. Flustered, Maltz covered: "Tell us about the Lincoln Gardens in Chicago."

"That was just some more bottles," Baby explained.

Other speakers of the night were Tony Parenti, who read a prepared note that revealed that he didn't leave New Orleans until 1927, and Albert Nicholas, who apologized for not knowing that he was to give a "Report on Ory" and who filled in his time by mentioning that recently while on the west coast he had jammed with the Lu Watters band in San Francisco. Partially because he is a shy guy and partially because of the bad stage lighting, Parenti's written talk was wobbly, lacked conviction but was, nevertheless, the best of the evening. At one point he gave a nice plug to the efforts of the National Jazz Foundation in New Orleans.

Blooper After Blooper

Maltz, who emceed the concert, pulled blooper after blooper in presenting talent that could have been moulded into a good session. Topper was when Maltz, whose amateurish mike technique sent most of his announcements as far as the third or fourth row, interrupted a Sidney Bechet solo to drag Monette Moore from the audience to the stage. Bechet graciously bowed out for Maltz to introduce Miss Moore, who with the aid of Bechet and the boys did an admirable job on the blues despite the bungling of Maltz.

Added to all this disarray, two dated short films were shown adding only to the length of the program.

Other musicians sandwiched into the session were Sandy Williams, Harry Carney, Wilbur DeParis and Jim Monahan.

—RON

Tragedy, Triumph For New London Leaders

London—Tragedy and triumph for two of Britain's newest bandleaders is headline news in the music world on this side of the ocean just now. One-time buddies in Geraldo's orchestra, trombonist Ted Heath and tenor sax-arranger-vocalist George Evans now have bands of their own that are giving the British swing hungry fans something to shout about. But while one goes on from success to success, the other has been ceaselessly dogged by tragic ill luck.

Ted Heath did a Woody Herman this year. Not only has his twelve month old band been voted top swing band and number two sweet band, but Ted has been voted as the country's most popular bandleader by over 12,000 readers of our English contemporary, the *Melody Maker*.

Sidemen Cop Polls

Added to this, the Jack Parnell Quartet—a unit from the big Heath band—was voted top small outfit, while five of his men—Norman Stenfalt (piano), Jack Parnell (drums), Kenny Baker (trumpet), Charlie Short (bass) and Johnny Gray (tenor)—headed the polls in the sections devoted to the individual instrumentalists.

After a record breaking season at the holiday resort of Blackpool, they are currently touring Denmark, Norway and Sweden. Leslie MacDonnell, the man who has negotiated the tour, is the same man who has arranged to present the Ellington band in Scandinavia next spring.

Decca Records, who now rate Heath as their top band, have arranged their biggest publicity campaign to coincide with this tour, and Heath records are selling all over Scandinavia, Holland, Belgium and France in the thousands.

Tragedy Of George Evans

The tragedy of George Evans is one of the unhappiest stories of recent years. After spending a long time in the army, during which time he played in the Welsh Guards band and arranged for the George Melachrino British A.E.F. band (counterpart of the Glenn Miller crew), he was discharged on medical grounds.

Just as he was about to or-

ganize his own band he was stricken with illness and forced to postpone his plans until he quit the hospital. He then found that all the top musicians were either playing for his old friend Ted Heath or scattered in other well paid jobs, so he decided to build a name band from young semi-pro musicians.

This band was not only novel in its youthful personnel but unique in its instrumentation. George had long had dreams of a ten sax—five trumpet—four rhythm orchestra and this is what he built. Experts scoffed and managers said it would never make a go, but George got his youngsters together and put them through months of secret and intense rehearsal until he made his debut last January.

Builds Firm Rep

Although the band was not sensational so far as musical precision was concerned, youth and keenness were on their side and they made such rapid progress and improvement that they soon secured a twelve week season at Hammersmith Palace where they built up a firm reputation.

George, however was still not satisfied and worked his boys like mad until, unable to stand the strain any longer himself, he collapsed with tuberculosis and was forced to quit the business for, at the very least, six months.

Although his brother, La. Evans, a saxophone teacher, has taken over the leadership of the band in George's absence, there is feeling in the profession that the band will not achieve the heights set by its stricken leader. Britain needs such a band badly, the George Evans Orchestra is too good to break up just because of the temporary retirement of its inspirational head!

—Stuart S. Allen



MARTIN
Frères
MADE IN FRANCE
CLARINET

The brilliant clarinet lead you hear in George Paxton's fine new band is produced on a Martin Frères—chosen by this accomplished instrumentalist because of its tonal purity and accuracy of intonation.

You too will like the tone and tuning, the response and key action of the Martin Frères Clarinet. Ask your dealer to arrange trial today, or mail coupon for illustrated folder.



FREE MARTIN Frères FOLDER

BUEGELEISEN & JACOBSON, Inc.
5-7-9 Union Square, New York 3, N. Y. Dept. A116,
(In Canada: 480 University Ave., Toronto)

Send me your illustrated Martin Frères folder, complete with prices.

Name

Address

City Zone State

I play (State instrument and make)

Dealer's name

PIANISTS IMPROVE YOUR PLAYING BY BROADWELL TECHNIQUE

Learn how the Broadwell Principles of Mental-Muscular Coordination and the Keyboard Patterns Method to gain proper keyboard habits can greatly improve your Accuracy, Technique, Memorizing, Sightreading and Playing.

REDUCE PRACTICE EFFORT—10 TO 1

Your piano practice can be scientifically applied to eliminate Waste Effort and Time. Learn how one practice repetition can do the work of ten; how memorizing and sightreading are reduced to logical practice principles. The Broadwell System makes memorizing automatic. Makes sightreading a natural, rapid and accurate process.

GAIN IMMEDIATE RESULTS

Value of the Broadwell Methods applied to your own playing is appreciated not only in the improved quality of playing, but also the speed with which improvements in technique, accuracy, sightreading and memorizing, etc. become noticed. Improved master of skills such as trills, arpeggios, runs, octave passages, chord skips, is unmistakably evident after the first ten days.

ADOPTED BY FAMOUS TEACHER-PIANISTS

The Broadwell Methods are used by famous Concert Pianists, Professional Pianists, reputable Teachers, Students and Organists the world-over. These methods may be applied by the student who has had but 6 months of previous piano instruction as well as by advanced students. The methods are as valuable to the player of popular music as to the classical pianist. The Broadwell Methods have been successfully used for over twenty years by thousands of pianists.

BROADWELL PIANO TECHNIQUE

Mail Coupon — No obligation for
FREE BOOK—"TECHNIQUE"

BROADWELL STUDIOS, Dept. 86-L
Covina, California

Gentlemen:

Send me your FREE Book "Technique" showing how I may quickly improve my Technique, Accuracy, Memorizing, Sightreading and Playing. I understand there is no obligation.

NAME

ADDRESS

CITY STATE

NOTES between NOTES

By Michael Levin

Two weeks ago in PM, NYC daily, Eddie Condon, night club host, had some bitter things to say about Mezz Mezzrow and his book, *Really the Blues*.

Condon's principal beefs are that Mezz exaggerates as to his musical influence on other jazz men, and that the jazz dialect used is typical and in particular insulting to a lot of Negro musicians.

Down Beat staffer Bill Gottlieb gave the book a fine sendoff last issue. Condon disagrees with him; after reading the book, I agree with Condon in some part.

But his attitude and his writing, whether done by him, his mentor, Ernie Anderson, or someone else, is extremely objectionable. The Condon crew and all its hangers-on have for years been insisting that to be properly appreciated, their spirit must be understood, even if occasionally some of the boys did play a little out of tune.

So now Condon turns around and says, "When Mezz plays the clarinet and the saxophone, please send me to Pontiac. He hasn't even got a chance to tune up." He also adds, "Mezz says he also gave professional help to Bix Beiderbecke, Frank Teschemacher, Fats Waller and other talented musicians who I doubt would have talked to Mezz musically. Socially? I don't know. But I'd be surprised if any of them were ever in the same penitentiaries as Mezz."

Fair is fair, and this isn't even within sight of the belt. There are many, many snide cracks that might be made about Condon which out of respect to good taste and fairness are not. However right Condon may be as to sections of the

Messrow book, his desire to be funny leaves only a bad taste in the mouths of those who might otherwise agree with him.

Alan Courtney, NYC disc jockey, who moved to Denver and KYMR for his sinus, wrote an impassioned letter to tell about Benny Goodman's concert-dance date there last month in the Denver Auditorium. He said in part:

"Tonight, BG gave Denver and jazz a hypo out here that will last for months to come. The concert was promoted with a lot of emphasis on Lou McGarity, Mel Powell, and Art Lund, none of whom showed. But Benny kept 3,000 listeners so enrapt and excited he had the community clapping like I haven't heard since 1936 at the Paramount in NYC. What was even more noteworthy was Benny's genuine happiness at the response of the crowd."

What Alan evidently forgot is that in Denver, at Elitch's Gardens, in 1935, Benny's first band laid such a frightful egg that Benny was ready to give up and go back to New York to be somebody's high-priced sideman. This in a sense over a decade later was revenge, for a week earlier Yehudi Menuhin had played the same hall to the sound of gently settling omelets.

Right after the Denver date, BG opened at the 400 Club in New York. The same night Sam Donahue moved into the Aquarium Restaurant. I landed at the Aquarium to find Sambo justifying his original *Down Beat* review and everything else good that has been written about him. Band was danceable and stacked with musical enthusiasm. Any time you can notice a band on C Jam Blues when Ellington closed the spot the night before, you know they're playing well.

On a similar kick, Randy Brooks who previously had one of the loudest and stiffest bands I've heard has quieted down, not only with respect to volume but also with respect to ease of manner in front of his band. Working hard for tonal fullness and an easy two-beat dance style, Brooks sounds now as though he could earn himself some dough.

Frame Finals

New York—Buddy Johnson, who's been getting some fine publicity play from his "Miss Fine Brown Frame of America" contest, will stage the finals at the Golden Gate Ballroom, Dec. 27, with Joe Louis, Lena Horne and Paul Robeson slated as judges.

Joins Teddy



Chicago—Connie Gale, who left the Saxie Dowell band just before it closed at the Blackhawk restaurant here, has joined the rising young band headed by Teddy Phillips.

New Disc Show Solid In Philly

Philadelphia—Although the local airplanes are loaded with disc jockeys, Dolly Banks, program chief of station WHAT scored a real coup in putting a pack of needles in the hands of a sepiad, Ramon Bruce. And coming over the air as "Ravin' with Ramon," it offers the first sepiad disc jockey for staid Philadelphia. Not only has young Ramon proved an instant click, judging from the mail pulled by his after midnite stint, but he has also grabbed off a sponsor.

For a half hour nitely after the midnite hour, Bruce is sponsored by the Sherman Record Shop, operated by Sophie and Morris Sherman, in the Harlem sector of town. Lad jumps at the mike with a jive spiel and his choice of platters run the gamut from low-down blues to re-bop. Announces all the selections in hep style, making it hard to tell where the

Dubbing Method New Wax Deal

New York—Following the recent dubbing of Artie Shaw's clarinet to masters cut by his band, Musicraft just the other day added the second dubbing twist by "cutting in" a vocal by Teddy Walters on a pre-cut track by the Sonny Burke band. Walters, tied up with a cold, was unable to make the original date.

Due to the success of these two tries, Musicraft declares it will make use of this recording technique whenever necessary.

Released this month are two Musicraft sides featuring Forever Shaw, his orchestra, Mel Torme and his Mel-Tones. First side is the 15-year old standard *Guilty*, backed by a jazz version of *Anniversary Song* from the Columbia film, *The Jolson Story*.

Musicraft is working a tie-up with Fred Gretsch drummery whereby orks waxing for the label will use Gretsch tubs and in return Gretsch will prep ad campaigns, music store gimmicks and give-aways of miniature drumsticks with leaders' and drummers' sigs imprinted.

gab ends and the needle begins. And the listeners love it, even though only the super-hep can dig all of his jive.

Bruce shares the late hour needling chores with Bill Smith, who led a band of his own around Kingston, N. Y., from the drum seat before turning to radio.

who, dat

DOLLY LOEHR

This petite pianist and movie actress was just 20 years old last month and is a native of Los Angeles. She broke

into films on the Paramount lot as a piano player, went there to accompany a friend who was to play a violin in a Susanna Foster picture. The director snagged her as accompanist for *Susanna in The*

Hard-Boiled Canary, then wrote a speaking part for her into the script before the movie was finished. She since has played piano solos on several network radio shows and her most recent screen role was opposite Sonny Tufts in *Easy Come, Easy Go*. You know her best, of course, as:

Diane Lynn

BRASSMEN!

Is your mouthpiece cramping your style—range—flexibility—tone? Tell us your trouble when you mail the mouthpiece in and your worries will be over. Don't let \$3.00 stand between you and a brilliant future.

THE MOUTHPIECE CLINIC
12422 Harvard Ave. Chicago-28, Ill.

HARRY JAMES
TRUMPET SOLOS
Folios No. 1 and No. 2

Each folio contains five trumpet solos in the distinctive style of Harry James as transcribed from his hit Columbia Records. The solos are complete with piano accompaniment.

New!
HARRY JAMES
Folio No. 2

THIS IS ALWAYS
(Columbia 37052)
IF I'M LUCKY
(Columbia 37148)
DO YOU LOVE ME
(Columbia 36965)
A POEM SET TO MUSIC
(Columbia 36659)
THE MAN WITH THE LOLLYPOP SONG
(Columbia 36430)

HARRY JAMES
Folio No. 1

I CAN'T BEGIN TO TELL YOU
(Columbia 36827)
CARNIVAL
(Columbia 36827)
THE MORE I SEE YOU
(Columbia 36794)
I WISH I KNEW
(Columbia 36794)
I HAD THE CRAZIEST DREAM
(Columbia 36659)

60c ea.

Harry James Folio No. 2
TRUMPET SOLOS

UFIP Cymbals

Used Exclusively by
**MEL ZELNICK, DRUMMER WITH
HERBIE FIELDS' ORCHESTRA**

Mel Zelnick, dynamic young drummer shown above with Herbie Fields, contributes much to the drive of the fine Fields rhythm section, prefers UFIP Cymbals because of their brilliant tone and extra "cut-throat" power.

Get behind a set of UFIPs and ask the boys up front what they think. They'll hear the difference, feel the difference in your beat. Change to UFIP Cymbals—at your dealer's today.

BUEGELEISEN & JACOBSON, Inc.
Dept. A-116 5 Union Sq. New York 3
In Toronto: 480 University Avenue

WRITE FOR
ILLUSTRATED FOLDER
"CYMBAL MAGIC" — IT'S FREE!
STATE INSTRUMENT YOU PLAY.

MILTON G. WOLF
FLAT WIRE WOUND
**DUR-A-GLO and
LEKTRO - MAGNETIC
STRINGS**

- ☐ JUMBO SPANISH GUITAR FOR NON-ELECTRIC SET 2.25
- ☐ SPANISH GUITAR FOR NON-ELECTRIC SET 2.00
- ☐ LECTRO-MAGNETIC FOR ELECTRIC SPANISH GUITAR SET 2.00
- ☐ LECTRO-MAGNETIC FOR ELECTRIC HAWAIIAN SET 2.00

DUR-A-GLO FLAT WIRE WOUND STRINGS for all fretted instruments.

MILTON G. WOLF
Lektro Guitar Picks

- DO NOT CLING TO THE STRING
- PRODUCE BETTER TONE
- GIVE FASTER PICK TECHNIQUE

7 for \$1.00

GUITARIST ITEMS

- ☐ THE GEORGE M. SMITH MODERN GUITAR METHOD 3.50
- ☐ GEORGE M. SMITH GUITAR SOLOS Volume One 2.00
- ☐ GEORGE M. SMITH GUITAR SOLOS Volume Two 2.00
- ☐ G MINOR SPIN and SWOON OF A GOON, 2 Duet Arrangements, by George Barnes, Both for 1.00
- ☐ QUIRK OF A DIRK, Guitar Solo, Red Varner 1.00
- ☐ GEORGE BARNES GUITAR METHOD 1.50
- ☐ GEORGE BARNES SOLO BOOK, Guitar Styles 1.00
- ☐ GEORGE M. SMITH RECORD ALBUM 6 Sides 4.50
- ☐ GUITAR RECORD No. 1219 1.50

G Minor Spin—Swoon of a Goon—Played by George Barnes and Ernie Varner

On Record Orders Add 25c for Postage; 35c West of Rockies

Your Dealer Can Supply

All Prices Retail. Add 10c for Postage and Handling. No C.O.D.'s, Please.

MILTON G. WOLF
The String Master
1220A KIMBALL BLDG., CHICAGO 4, ILL.
Division Quality Music String Co., Inc.

(Ask your dealer to show you BVC Publications)

BREGMAN, VOCCO & CONN, Inc.
1619 BROADWAY • NEW YORK 19, N. Y.

LARGEST STOCK IN U.S.A. HARD TO GET RECORDS

We Ship Around the Corner or Around the World

- ☐ After Hours: It's Full or It Ain't No Good—Erskine—53c
- ☐ Walk 'Em: I Still Love You—Buddy Johnson—79c
- ☐ Ain't That Just Like a Woman: If It's Love You Want Baby, That's Me—Louis Jordan—79c
- ☐ Good Morning Heartache: No Good Man—Billie Holiday—79c
- ☐ The Best Man: For Sentimental Reasons—King Cole Trio—53c
- ☐ I May Be Easy but I Ain't No Fool: Ain't Got No Blues Today—Cootie Williams—53c
- ☐ Sugarfoot Stomp: Yank's Two Day Yank—Yank Lawson—79c
- ☐ Flying Home (The Original): in the Bag—Lionel Hampton—53c
- ☐ Hamp's Boogie Woogie: Chop Chop—Lionel Hampton—53c
- ☐ I Wake Up with a Teardrop in My Eye: All the World's New—Herb Jeffries—79c
- ☐ I Can't Get Started with You: Easy to Love—Artie Shaw—53c
- ☐ I Love My Man: Boogie Woogie Man—Mary De Pina—\$1.05
- ☐ New Lester Leaps In: You're Driving Me Crazy—Lester Young—\$1.05
- ☐ If I Were a Little Bitty Girl (Part 1 & 2)—Velma Nelson—\$1.05
- ☐ Boyd Meets Stravinsky: I Only Have Eyes for You—Boyd Raeburn—\$1.05
- ☐ Horizontal: Ain't That Just Like a Woman—Pat Flowers—53c
- ☐ I've Got to Pass Your House to Get to My House: It Ain't Like That No More—Billy Eckstine—\$1.05
- ☐ Sad Love Blues: The Very Thought of You—Louis Russell—\$1.05
- ☐ Take Your Hands Off: He's Got a Punch Like Joe Louis—Alberta Hunter—\$1.05
- ☐ Don't Want No Man That's Lazy: Your Bread May Be Good—Alberta Hunter—\$1.05
- ☐ Mutton Leg: Fla-Ga-La-Pa—Count Basie—53c
- ☐ Darktown Strutters Ball: Always—George Hartman—79c
- ☐ Rose Room: Coquette—Barney Bigard—79c
- ☐ Ice Cream Bricks: Blue Skies—Marie Bryant—79c
- ☐ Frustration: Everything Happens to Me—Bill Harris—79c
- ☐ Hallelujah: Don't Blame Me—Coleman Hawkins—79c
- ☐ Song of the Volga Boatman: I Cried for You—Jimmy Dorsey—12"—79c
- ☐ Snow Ball: Lazy River—George Zuck—\$1.05
- ☐ Change of Key Boogie: The Shik of Araby—De Paris Bros.—\$1.05
- ☐ Pray for the Lights to Go Out: Singing the Blues—Eddie Condon—\$1.05
- ☐ At the Jazz Band Ball: Baby Won't You Please Come Home—Wild Bill Davison—\$1.05
- ☐ The Lady's in Love with You: Whistlin' the Blues—Mugsy Spanier—\$1.05
- ☐ Star Dust: Body and Soul—Chu Berry—12"—\$1.58
- ☐ Love is Just Around the Corner: Lady—Eddie Condon—\$1.05
- ☐ You Took Advantage of Me: There's No Crowd—Bud Freeman Trio—\$1.05
- ☐ Beat to the Socks: I Got Rhythm—Bud Freeman Trio—\$1.05
- ☐ I Don't Believe It: My Honey's Love in Arms—Bud Freeman Trio—\$1.05
- ☐ Complainin': Ramblin'—Jess Stacy—\$1.05
- ☐ Life Speaks a Jitterbug: What's the Use?—Bud Freeman Trio—\$1.05
- ☐ Tappin' the Commodes: Till: Memories of You—Kansas City Five—\$1.05
- ☐ You There Eyes: Good Morning Blues—Kansas City Six—\$1.05
- ☐ Laughing at Life: I Know That You Know—Kansas City Six—\$1.05
- ☐ Pagin' the Devil: Way Down Yonder in New Orleans—\$1.05
- ☐ Blue Room: Exactly Like You—Bud Freeman Trio—\$1.05
- ☐ Swingin' Without Mezz: Three Little Words—Bud Freeman Trio—\$1.05
- ☐ Sunday: California Here I Come—Eddie Condon—\$1.05
- ☐ Strange Fruit: Fine and Mellow—Billie Holiday—\$1.05
- ☐ Strut Miss Lizzie: It's Right Here for You—Eddie Condon—\$1.05
- ☐ I Can't Get Started: Serenade in Thirds—Joe Bushkin—\$1.05
- ☐ Blue Chips: In a Little Spanish Town—Joe Bushkin—\$1.05
- ☐ Dancing Fool: Georgia Grind—Eddie Condon—\$1.05
- ☐ Duces Wild: The Last Time I Saw Chicago—Three Duces—\$1.05
- ☐ Delman: Rag: Forever More—Joe Sullivan—\$1.05
- ☐ Jig Walk: About Face—Three Duces—\$1.05
- ☐ Monday at Minton's: Blowin' Up a Breeze—Chu Berry—\$1.05
- ☐ When Did You Leave Heaven: Blue Skies—Mel Powell—\$1.05
- ☐ Selection: From the Gutter: Organ Grinder Blues—Art Hodes—\$1.05
- ☐ Ugly Chile: That Da Strain—George Brunis—\$1.05
- ☐ Clarinet Marmalade: Original Dixieland One-Step—Wild Bill Davison—\$1.05
- ☐ Eccentric: Guess Who's in Town—Max Kaminsky—\$1.05
- ☐ Louis Armstrong's Hot Jazz Classics Album—Potato Head Blues, Heebies, SOL Blues, Squeeze Me, No One Else But You, Save It Pretty Mama, 12th St. Rag, Knocking a Jug—\$2.89

Columbia
MUSIC STORE

53 Clinton Ave. S., Rochester 4, N. Y.

Please ship the records checked ☐ above to:

Name _____

Address _____

City _____ Zone _____ State _____

I enclose ☐ check ☐ money order ☐ ship C.O.D.

25c Charge for Packing on All Orders Under \$3.00

Our Same Fast, Dependable Service Whether Check Accompanies Order or sent C.O.D.

Add 25-cent packing charge. Payment must accompany order for shipment outside U.S.A.

DIGGERS the DISC WITH MIX

This is Artie Shaw week with a vengeance. Victor flooded the market with nine records by Amber's Artie, while Muscraft has two up for public consideration. Victor released them at one time, without sending them to reviewers incidentally, since Shaw was no longer part of the stable, but his contract required that all masters made under it be released.

First of the nine, whose numbers run from Victor 20-1929 through 20-1937 is by the Shaw

DUBLIN'S RAPID RECORD SERVICE

Prompt Service and Dependability Have Made DUBLIN'S Famous From Coast to Coast.

FIVE TERRIFIC NEW ALBUMS

☐ BEBOP, DIALOGUE; BIRD LORE, LOVER MAN; CONFIRMATION, CURBSTONE SCUFFLE—FEATURING: BILL HARRIS, FLIP PHILLIPS, DIZZY GILLESPIE, CHARLIE PARKER, DODO MARMAROSA; 3 RECORDS IN ALBUM \$3.95

☐ MIDNITE AT EDDIE CONDON'S, TEA FOR TWO; HONEYSUCKLE ROSE, SENTIMENTAL BABY; INSIDE ON THE SOUTHSIDE, TOWN HALL BLUES—FEATURING: BUD FREEMAN, ED HALL, DAVE TOUCH, GEORGE ZUCK, JOE SULLIVAN; 3 RECORDS IN ALBUM \$3.15

☐ 32ND ST. THEME, NIGHT IN TUNISIA; SAY IT ISN'T SO, SPOTLIGHT; OL' MAN BEBOP, ANTHROPOLOGY; LOW FLAME, ALLEN'S ALLEY—FEATURING: DIZZY GILLESPIE, DON BYAS, COLEMAN HAWKINS, ALLEN EAGER; 4 RECORDS IN ALBUM \$3.95

☐ JAZZ AT THE PHILHARMONIC NO. 4; BLUES—PART 1, 2, 3; LESTER LEAPS IN—PART 1, 2, 3—FEATURING: L. YOUNG, ILLINOIS JACQUET, LES PAUL, JACK McVEA; 3 RECORDS IN ALBUM \$3.95

☐ THEM THERE EYES, PENTHOUSE SERenade; HOW HIGH THE MOON, SARCASTIC LADY; FLAMINGO, NIGHT AND DAY; TIME ON MY HANDS, ON THE SUNNYSIDE OF THE STREET—FEATURING: EDDIE HEYWOOD, SHELLY MANNE, JOHN SIMMONS; 4 RECORDS IN ALBUM \$5.10

☐ SUGARFOOT STOMP; YANK'S TWO DAY TOOT—YANK LAWSON 79c

☐ THE LADY'S IN LOVE WITH YOU; WHISTLIN' THE BLUES—MUGSY SPANIER \$1.05

☐ AT THE JAZZ BAND BALL; BABY WON'T YOU PLEASE COME HOME—WILD BILL DAVISON \$1.05

☐ BASS FACE; DON'T GET TOO WILD, CHILD—CHUBBY JACKSON 79c

☐ POSIE: I GOTCHA COVERED—CHUBBY JACKSON 79c

☐ BOGIE MAN BOOGIE, PART 1 & 2—JACK ROSS 79c

☐ TELL ME WHY; I'M IN LOVE WITH LOVE—LONNIE JOHNSON \$1.05

☐ SWEET LORRAINE; SEPTEMBER IN THE RAIN—MUGSY SPANIER \$1.59

☐ EVERYBODY LOVES MY BABY; CALL OF THE BLUES—SIDNEY DE PARIS \$1.59

☐ SWEET SUE, JUST YOU; MEMPHIS BLUES—MUGSY SPANIER \$1.59

☐ DON'T BLAME ME; HALLELUJAH—COLEMAN HAWKINS \$1.05

☐ MAY BE WRONG; IT ALL DEPENDS ON YOU—PETE BROWN \$1.05

☐ THRU FOR THE NIGHT; FATHER COOPERATES—COLEMAN HAWKINS \$1.05

DUBLIN'S
MAIN LOBBY-MERCHANDISE MART
CHICAGO 54, ILL.

Please ship records checked ☐ above.

Name _____

Address _____

City _____ Zone _____ State _____

I enclose ☐ check ☐ money order ☐ ship C.O.D.

25c Charge for Packing on All Orders Under \$3.00

Our Same Fast, Dependable Service Whether Check Accompanies Order or sent C.O.D.

Gramercy Five with titles *Gentle Grifter* and *Scuttlebutt*. GG has excellent beat and a much softer exposition of the riffs than Shaw's small groups usually show. *Scuttlebutt* opens with the riff Fletcher Henderson first used on *You Can Depend On Me* and Jimmy Dorsey later used for *Hollywood Pastime*. There's some Shaw clary much better than usual, and the side keeps moving all the way through.

Number two *These Foolish Things* has an intro with Conniff sounding a lot like the Jack Jenny trombone over full orchestra scoring. Trombones take 16 with much the same coloring TD has been using. *Time On My Hands*, played much faster than usual,

For the best in jazz "MAIN STEM"

Send for free listing of our JAZZ CATALOG Over 500 selections

- | | |
|---|-----------|
| ALBUMS | |
| <input type="checkbox"/> Jazz at the Philharmonic No. 1 and No. 2 | each 3.95 |
| <input type="checkbox"/> Jazz at the Philharmonic No. 2 and No. 3 | each 3.40 |
| <input type="checkbox"/> Sunny Burgin | 3.95 |
| <input type="checkbox"/> Frank Froebel—Blue Room Piano | 3.95 |
| <input type="checkbox"/> Ink Spots | 3.95 |
| <input type="checkbox"/> Louis Jordan | 3.95 |
| <input type="checkbox"/> Mills Brothers | 3.95 |
| <input type="checkbox"/> Barney Bigard—Fantasy | 3.95 |
| <input type="checkbox"/> Johnny Guarneri—Hot Piano | 3.95 |
| <input type="checkbox"/> Goodman's Sextet No. 2 | 2.90 |
| <input type="checkbox"/> Ventura—Lamplighter | 3.75 |
| <input type="checkbox"/> Coleman Hawkins | 3.95 |
| <input type="checkbox"/> Harry James | 3.75 |
| <input type="checkbox"/> Louis Prima | 3.15 |
| <input type="checkbox"/> Ike Quebec | 3.90 |
| <input type="checkbox"/> Mildred Bailey | 3.95 |
| <input type="checkbox"/> Omar Simeon Trio | 2.89 |
| <input type="checkbox"/> Artie Shaw—Cala Room | 3.95 |
| <input type="checkbox"/> Teddy Wilson—Billy Holiday | 2.90 |
| 12" RECORDS | |
| <input type="checkbox"/> Bobcy Hackett—Embraceable You | 1.57 |
| <input type="checkbox"/> Chu Berry—Stardust | 1.57 |
| <input type="checkbox"/> Chu Berry—Sunny Side of the Street | 1.57 |
| <input type="checkbox"/> Coleman Hawkins—I Surrender, Dear | 1.57 |
| <input type="checkbox"/> Wild Bill Davison—That's Plenty | 1.57 |
| <input type="checkbox"/> Ed Heywood—Begin the Beguine | 1.57 |
| <input type="checkbox"/> Mugsy Spanier—Sweet Lorraine | 1.57 |
| <input type="checkbox"/> Mugsy Spanier—Memphis Blues | 1.57 |
| <input type="checkbox"/> Coleman Hawkins—Man I Love | 1.57 |
| <input type="checkbox"/> Coleman Hawkins—Don't Blame Me | 1.57 |
| <input type="checkbox"/> Coleman Hawkins—Make Believe | 1.57 |
| <input type="checkbox"/> Coleman Hawkins—Lady Be Good | 1.35 |
| <input type="checkbox"/> Coleman Hawkins—Battle of the Saxes | 1.05 |
| <input type="checkbox"/> Jack Teagarden—Home | 1.05 |
| <input type="checkbox"/> Jack Teagarden—Somebody Loves Me | 1.05 |
| <input type="checkbox"/> Ike Quebec—Facin' the Face | 1.57 |
| <input type="checkbox"/> Ike Quebec—She's Funny That Way | 1.57 |
| <input type="checkbox"/> Ike Quebec—Blue Harlem | 1.57 |
| <input type="checkbox"/> Flip Phillips—Sweet and Lovely | 1.57 |
| <input type="checkbox"/> Benny Morton—Where or When | 1.05 |
| <input type="checkbox"/> Benny Morton—Liza | 1.05 |
| <input type="checkbox"/> J. C. Higginbotham—Basin Street | 1.57 |
| <input type="checkbox"/> Pete Brown—May Be Wrong | 1.57 |
| <input type="checkbox"/> Sidney Bechet—Jazz Me Blues | 1.57 |
| <input type="checkbox"/> Sidney Bechet—Muskrat Rambles | 1.57 |
| <input type="checkbox"/> Ed Hall—High Society | 1.57 |
| <input type="checkbox"/> Ed Hall—Royal Garden Blues | 1.57 |
| <input type="checkbox"/> Albert Ammons—Boogie Woogie | 1.57 |
| 10" RECORDS | |
| <input type="checkbox"/> Billie Holiday—She's Funny That Way | 1.05 |
| <input type="checkbox"/> Billie Holiday—I'll Get By | 1.05 |
| <input type="checkbox"/> Billie Holiday—I Cover the Waterfront | 1.05 |
| <input type="checkbox"/> Billie Holiday—Strange Fruit | 1.05 |
| <input type="checkbox"/> Billie Holiday—Yesterdays | 1.05 |
| <input type="checkbox"/> Chu Berry—Blowin' Up a Breeze | 1.05 |
| <input type="checkbox"/> Chu Berry—Sittin' In | 1.05 |
| <input type="checkbox"/> Lester Young—I Got Rhythm | 1.05 |
| <input type="checkbox"/> Lester Young—Three Little Words | 1.05 |
| <input type="checkbox"/> Coleman Hawkins—My Ideal | 1.05 |
| <input type="checkbox"/> Wild Bill Davison—Jazz Band Ball | 1.05 |
| <input type="checkbox"/> George Brunis—Tin Roof Blues | 1.05 |
| <input type="checkbox"/> George Brunis—Ugly Chile | 1.05 |
| <input type="checkbox"/> Mugsy Spanier—Whistlin' Blues | 1.05 |
| <input type="checkbox"/> Boyd Raeburn—Stravinsky | 1.05 |
| <input type="checkbox"/> Boyd Raeburn—Tomb Raider | 1.05 |
| <input type="checkbox"/> Boyd Raeburn—Yerxa | 1.05 |
| <input type="checkbox"/> Dizzy Gillespie—Digg'in for Diz | 1.05 |
| <input type="checkbox"/> Dizzy Gillespie—Be Bop | 1.05 |
| <input type="checkbox"/> Dizzy Gillespie—That's Earl's Brother | .80 |
| <input type="checkbox"/> Sonny Stitt—Good Kick | .80 |
| <input type="checkbox"/> Johnny Guarneri—Carloca | .80 |

1693 Broadway, New York 19, N. Y.

Ship me the records checked above at regular prices plus \$0.50 for packing. On C.O.D. charges collect. On prepaid orders we pay express.

Name _____

Address _____

City _____ Zone _____ State _____

I enclose ☐ check ☐ money order ☐ ship C.O.D.

25c Charge for Packing on All Orders Under \$3.00

Our Same Fast, Dependable Service Whether Check Accompanies Order or sent C.O.D.

Symbol Key

- ♪ Tops
- ♪ Tasty
- ♪ Pleasing
- ♪ Boring

suffers from muddy rhythm balance and slightly loggy reeds. Touch of good alto and trumpet though. Shaw can certainly make straight melody sound more important than most reed men around.

Imogene Sings

For the third, *They Didn't Believe Me* and *Can't Help Lovin' That Man* get needed. *Me* starts out with the muted brass that everybody has been using on this song lately. Bad lead trumpet wobble at the end of the first chorus. Piano, trumpet, and trombone spots are good; latter is backed with some ascending sax triplet figures that should have been more cleanly played. *Man* is sung by Imogene Lynn, wife of Mahlon Clark, no mean clarinetist himself.

Next come *Kashab* and *Lament*, two Ray Conniff originals. First is usually spelled with a C but then again maybe this is another town the MP's won't let you in. It's a pretty ordinary now-we-play-it, now-we-repeat-it side. *Lament* has much the same cadence as *Summertime*, played by Shaw and worked over by unison trumpets. Both arranger and leader can do better. Shaw sounds a little like Jerry Wald imitating Artie.

Good Shaw Stuff

I Could Write A Book (from *Pal Joey*) and *A Foggy Day* (from *Damsel In Distress*) are fifth, both underplayed tunes from well-known scores. This is the sort of thing Shaw does so well: slick, briskly-moving dance music. *Book* has a double-time, long meter chorus under a trumpet chorus that's noteworthy. *Day* spots some restrained middle register horn with the well-known Armstrong influence so good to hear.

Sixth are *I Can't Get Started* and *Easy To Love*. Tempo on the former is a little too far up for my dough—takes all the lyricism out of the tune. Same beef against *Love*.

'Little Jazz' Spotted
Thrill Of A Lifetime fronts

BEST BETS

Hot Jazz

by Billy Butterfield (Capitol)

Swing

Just Squeeze Me
by Duke Ellington (Victor)

Dance

Summer Night
by Hal McIntyre (Cosmo)

Vocal

Huggin' And Chalkin'
by Hoagy Carmichael (Decca)

Novelty

Flagalapa
by Timmie Rogers (Majestic)

Hot Jazz

Baby Dodds' Jazz Four

Winin' Boy Blues
Careless Love

Here's the perennial problem: traditional jazz, technically deficient in spots. You will note Albert Nicholas' clarinet, playing what I find intonation-speckled but still interesting ideas. The Rhodes piano solo, much like some

of these sides, and more of that bad rhythm balance. Side doesn't thrill, and uses that brass-plus clarinet bounce up to the tonic that Shaw has waxed to death. *Number* is credited to Conniff and is built on a be-bop figure. Get the reed voicing with Shaw on top right after the trumpet chorus with trombone reinforcing—it's a good effect.

No One But You and Just Floatin' Along are the eighth up. You sounds like a phrase from *I Cover The Water Front*. Last chorus brass with stem muted against reeds with Shaw leading blends well. *Along* is another in a thousand reed unison bits which bands like Miller's did over ten years ago. It ends on a brass flare dying out, by count the third side in this group ending in the same fashion.

Last coupling is *I Can't Escape From You* and *Keepin' Myself For You*. *Escape* suffers from the same machine-like tempo that killed *Easy To Love*. Beat staffer Eddie Roman remarks that all these sides sound as though they were made at one session, in a big hurry, and with a metronome held at the same setting all the way through. *You* was done by the Gramercy Five about six years ago. It's more mellow here, with the only tenor solo on all the sides.

Gramercy Five Best

Best of the whole batch are the two Gramercy Five tunes and *A Foggy Day*. Better buy 'em now if you want them because Victor certainly won't press many.

The Muscraft sides include *How Deep Is The Ocean* and *The Hornet* (a Buster Harding score), and *Changing My Tune* and *For You, For Me, For Evermore*, both George and Ira Gershwin tunes from *The Shocking Miss Pilgrim*. Victor should be ashamed of itself when it compares these waxings—the recording here is that much better.

Hal Stevens vocal on *Ocean* is a shade over-done in sections—"to be where you are" for example. Trumpet on *Hornet* sounds like Ray Linn, while Artie stops worrying about literachor long enough to do some creditable clarinet. The brilliancy of the strings on *Changing My Tune* is something to hear—gives them tremendous "bite" without foreing. Vocal is by Mel Torme and the Mel-Tones. Torme sings very well though his voice is a little lacking in fullness, and he has a habit of attacking the second word in each phrase softly and then swelling. (*Muscraft 409,412*)

DIAL presents the jazz album of the year!

1947 BEBOP JAZZ

SIX COLOSSAL NEW SIDES FEATURING

- * Charlie Parker
- * Miles Davis
- * Al Haig
- * Dizzy Gillespie
- * Flip Phillips
- * Bill Harris
- * Lucky Thompson
- * Sonny Berman
- * Ralph Burns
- * Dodo Marmarosa
- * Howard McGhee
- and many others

\$3.90—ORDER NOW AT YOUR JAZZ DEALER OR DIRECT FROM

DIAL RECORDS

THE HIP LABEL

5946 Hollywood Blvd., Hollywood 28, Cal.

has gotta
nterally.
s do most
re of that
de doesn't
brass-plus
the tonic
to death.
o Conniff
op figure.
with Shaw
the trumpet
reinforce.

things Stacy plays, is tasteful here. Baby Dodds' drumming is too heavy though it certainly carries the group. While this isn't my fare, it is undeniably sincere playing, and in that alone, more interesting than some of the facile riffs whip-creamed around these days. Baby indulges in some drumastics on Love though, that are very, very unnecessary. (Blue Note 518)

Billy Butterfield

Stardust
Sooner Or Later

Another proof of Butterfield's amazing flexibility—his ability to play almost any kind of horn necessary. This is a continuation of what he played on the Shaw record of the same tune. Sonny Dunham and some of the other shrill screamers should listen to the quality. This solo has ease, taste, tone, and technique. Only thing which keeps it out of that very highest level is a certain mannered quality about the ideas which makes you think that they are a little too patly done. Reed chorus is done well, though the accents are hit uncertainly in a few spots. Flipover is sung by Pat O'Connor. (Capitol 305)

Teddy Wilson

I Want To Be Happy
Don't Worry About Me

Bad surfaces here, but Billy Taylor's bass and J. C. Heard's drumming keep things moving. Buck Clayton and Don Byas play not up to their best, and Teddy sounds a shade heavy. Ensemble playing could be a lot cleaner. Worries shows more of that incredibly accurate Sarah Vaughan ear—the gal takes chances no other singer would think accomplishable. (Musicraft 421)

Swing

John Kirby

Samson And Delilah
Natches Ball

The Kirby suavity again with Kyle's piano, Bailey clarinet, Hilton Jefferson alto, Bill Beason (drums), and Clarence Brereton (trumpet). This outfit very seldom makes mistakes, but the formula and the voicings do wear a shade thin after ten years. (Apollo 762)

Duke Ellington

Swamp Fire
Just Squeeze Me

Haven't heard Swamp Fire since Jimmy Dorsey and Mooney (Harold) quit playing it. Here the opening is duet for bassist Oscar Pettiford and Duke. Listen to the trumpets in the middle release and you'll notice what seems to be a slight thinness of tone. The piano Duke's using sounds like it had carefully been de-tuned for the occasion by the way. Al Sears has himself a chorus on tenor, and Sonny Greer takes a conventional drum break (a little unusual in this band). Side doesn't sound as well executed nor as full as some of the things Duke has played lately. Me is an adaptation of a tune Rex used to do and recorded with an Ellington combo some time ago. Here it is sung by Ray Nance. Balance doesn't give enough rhythm back of the vocal. Following chorus has the three way brass voicing Duke has used for years, and even tacks on some lovely Hodges alto and the William Tell Overture lick that the band breaks things up with during a show. (Victor 20-1992)

Eddie Heywood

You Made Me Love You
Heywood Blues

You are another of these drag-tempoed things that Heywood has been waxing lately, with the left handed piano tenths featured again. Trammeling is by Vic Dickenson, just as slithering and

Butterfield Cuts A Couple



Hollywood—Taking advantage of his presence on the west coast for a club engagement, Billy Butterfield had a recording session at Capitol. Pat O'Connor, seen here with him, did the vocal on Sooner Or Later. Billy's managers are counting on the reverse side, Stardust, with a trumpet solo by the leader, to make the nation Butterfield-conscious.

worth hearing as ever. The Blues is a re-scoring of the bit the band did in the film Dark Corner. It showcases the Heywood piano but for jazz interest can't stand up to the You. (Decca 23677)

Dance

Woody Herman

Heaven Knows
No Don't Stop

Knows has some fine script ideas: moving bass figures, and unison counter-moving reeds very unobtrusively against organ brass; again a choked reed flare swelling and dying. Good use of unison voices to back a too-brief Red Norvo vibes passage—and how I wish he would go back to xylophone—the tune is so much prettier. This is fine ballad work; original treatment, good

solo bits, and Woody singing with his characteristic sincere simplicity. Stop has been banned from the nets, as being too suggestive. It's done here as a light two-beat tale, with musical honors going to the Bill Harris tram passage. Get the Herman ver- (Modulate to Page 20)

RECORDS BY MAIL FROM EMERALD

- Who'll Buy My Violets; I May Be Wrong But I Think You're Wonderful—Dinah Shore—53c
- South American, Take It Away; Chiquita Banana—Xavier Cugat—53c
- You May Not Love Me; Chiquita Banana—Gene Krupa—53c
- Boogie in "C"; Watch Yourself, Baby—The Aristo-Kats—63c
- Sooner or Later; Zip-A-Dee-Do-Do—Swing Key—63c
- The Woodchuck Song; Pass-Text Beneke & G. Miller Orc.—63c
- Easy to Love; I Can't Get Started With You—Artie Shaw—63c
- Sweet Lorraine; Things We Did Last Summer—B. Crosby & J. Dorsey Orc.—79c
- Cuban Pete; Without You—Basi Arnez—79c
- Hora Staccata; Jalousie—Henri Rene & Musette Orc.—79c
- Palabras De Mujer; I'm Learning to Speak English—Carlos Molina—63c
- The Best Man; For Sentimental Reasons—King Cole Trio—63c
- I'm Telling You; Chained to a Memory—Jack Guthrie & Oklahoma—63c
- Christmas Song; In the Cool of Evening—King Cole Trio—63c
- You Are Everything to Me; The More I Go Out With Somebody Else—Andy Russell—63c
- Bones a Cwains Rise Again; On the Verge of a Break—Oak Ridge Quartet—63c
- I May Be Easy, But I'm No Fool; Ain't Got No Blues Today—Cootie Williams—63c
- Gotta Gimme Whatcha Got; Lies—Julia Lee & Boyfriends—63c
- Rumors Are Flying; It's All Over Now—Three Suns—63c
- Passie; Hoodie-Addie—Ray McKinley Orc.—79c
- The Lady in Bed; Gee Baby, Ain't I Good to You—Hot Lips Page—79c
- Lottery Blues; Fool Hearted Woman—Duke Henderson—79c
- The Whiffenpoof Song—Alouetta—Rudy Vallee—79c
- Minute Waltz; When Day Is Done, Hammond Organ—Gaylord Carter—79c
- Dance; Stars, Hammond Organ—Gaylord Carter—79c
- Cement Mixer; Scotchlin' With the Soda—Slim Gaillard Trio—79c
- The Hop; Baby Won't You Please Come Home—Slim Gaillard Quartet—79c
- Early Morning Boogie; Mean Pretty Mama—Slim Gaillard Trio—79c
- The Hornet; How Deep Is the Ocean—Artie Shaw—79c
- Love of My Life; The Glider—Artie Shaw—79c
- I Got the Sun in the Morning; Along With Me—Artie Shaw—79c
- I Can't Get Started; Blue Skies—Maurice Rocco—79c
- A Man Is a Brother to a Mule; House of Blue Lights—Andrews Sisters—79c
- Ain't That Just Like a Woman; If It's Love You Want Baby—That's Me—Louis Jordan—79c
- My Last Goodbye; Lynn—Eddie Howard—79c
- Maria Baccata; Flight of Bumble Bee—Ralph Marston—79c
- If I Didn't Care; Whispering Grass—Ink Spots—79c
- Java Jive; Do I Worry?—Ink Spots—79c
- I'll Never Smile Again; Until the Real Thing Comes Along—Ink Spots—79c
- The Gypsy; Doing What Comes Naturally—Jan Garber—79c
- Cherokee; My Melancholy Baby—Dixie Gillespie & Joe Marshall—79c
- Old Bop; I'm Waiting for My Darlin'—Frank Dapson—79c
- Joan; Linda—Jack Smith & Nora Sherman—81.95
- Yout Cowboy; Mary Lou—Louis Prima—81.95
- Swanee Rhythms featuring Jose Carlez & Orchestra—Zoni; Miquette; Spanish Rhyme; Rhumbaba; No Pancho; Gumbie; Complete—\$3.18
- Johnny Mercer Album—Embraceable You; One for My Baby; Should I; Mindin' Business; Memphis Blues; St. Louis Blues; Alexander's Rag Time Band; I Guess I'll Have to Change My Plans. Complete—\$3.95

FOREIGN AND DOMESTIC RECORDINGS

For American and Canadian Collectors

ENGLISH COLUMBIA 10" \$1.25

- DC 335 STEALING APPLES OPUS LOCAL 802 Goodman Orchestra
- DS 336 NIGHT AND DAY SHAKE DOWN THE STARS Goodman Orchestra
- DC 337 TILL TON SPECIAL GONE WITH WHAT WIND Goodman Sextet
- DC 341 CAN'T YOU TELL ONCE MORE Goodman Orchestra
- DC 342 MEMORIES OF YOU SOFT WINDS Goodman Sextet

CANADIAN COLUMBIA 10" 65c

- 787 BIJOU NORTHWEST PASSAGE
- 791 ATLANTA G. A. WILD ROOT Both by Herman

APPOLLO 10" 75c

- 355 HELENA'S DREAM RATION STOMP Sonny Greer

MAJESTIC 10" 75c

- 1042 BARCAROLE GIRL OF MY DREAMS
- 1043 WHO'S SORRY NOW ONCE IN A WHILE Both by Three Suns
- 5000 W. WINCHELL RHUMBA WITHOUT YOU
- 5001 TAMBO MARIA MY OWN Both by Nora Morales

CONDITIONS:

1. Minimum Order—6 Records
2. No C.O.D. Shipments to U.S.A.
3. Subject to Prior Sale (Mention Alternatives Where Possible)
4. Shipments Made Express Collect
5. No Extra Charge for Packing

Promenade Music Centre
83 Bloor St. West
Toronto, Ontario, Canada

HOT JAZZ FANS! CHECK THESE FAST SELLING ALBUMS

- CHARLIE VENTURO SAX ALBUM—Red Callender, Barney Bigard, etc.—THE MAN I LOVE (2 parts); STOMPIN' AT THE SAVOY (2 parts); CHARLIE BOY; I DON'T KNOW WHY I LOVE YOU LIKE I DO. 3-10" records—\$4.05
- A SYMPOSIUM OF SWING ALBUM—Bunny Berigan—I CAN'T GET STARTED WITH YOU, THE PRISONER'S SONG; Benny Goodman—SING SING SING (2 sides); Fats Waller—HONEYSCUCKLE ROSE, BLUE TURNING GREY OVER YOU; Tommy Dorsey—BEALE STREET BLUES, STOP LOOK & LISTEN. 4-12" records—\$4.05
- CHUBBY JACKSON-BILL HARRIS ALBUM—Cryin' Sands, Northwest Passage, Cross Country, Mean to Me, She's Funny That Way, Characteristically B.H. 3-10" records—\$3.15
- CLIFF JACKSON, MIDNIGHT PIANO ALBUM—Man in the Moon, Vexieux Blues; Memphis Blues, You Took Advantage of Me, etc. 3-10" records—\$3.94
- SOLID DRUM SOLOS BY BABY DODDS—Tom-Tom Workout, Rudiments; Maryland My Maryland, Careless Love. 2-10" records—\$3.14
- LOUIS ARMSTRONG IN ESQUIRE'S ALL AMERICAN 1946 JAZZ ALBUM with Duke Ellington, Red Norvo, Charlie Shavers, Don Byas, Remo Palmerieri, Jimmy Hamilton, Johnny Hodges, Chubby Jackson, Billy Strayhorn, LONG, LONG JOURNEY, SHAFU, THE ONE THAT GOT AWAY, GONE WITH THE WIND. 2-12" records—\$3.15
- GEORGE AULD SAXOPHONE ALBUM—Honey, Air Mail Special; Co-Pilot, Stormy Weather; It Had To Be You, Georgie Fergie; Stompin' at the Savoy, In the Middle; Jump George Jump, Blue Moon. 5-10" records—\$4.74
- HOT JAZZ BY JOE MARSALE ALBUM—Joe Marsale, Clarinet; Joe Thomas, Trumpet; Charlie Queener, Leonard Feather, Piano; Chuck Wayne, Guitar; Ivy Long, Bass; Buddy Christians, Drums; Linda Keene, vocal. 2-10" records—ROMANCE: JOE JOE JUMP, DON'T LET END: BLUES IN THE STORM, UNLUCKY WOMAN. 3-12" records. \$5.25
- JAZZ AT THE PHILHARMONIC ALBUM (No. 1)—Garland Fingher, Red Callender, Thelma Houston, Joe Young, Billy Holiday, Howard McGhee, Charlie Ventura, Willie Smith. HOW HIGH THE MOON (3 parts); LADY BE GOOD (3 parts). 3-12" records. \$4.05
- JAZZ AT THE PHILHARMONIC ALBUM (No. 2)—Lester Young, Howard McGhee, Charlie Parker, Arnold Ross, Willie Smith, Al Killian, Lee Young, Billy Holiday, etc. BLUES FOR NORMAN (Granz); I CAN'T GET STARTED. 2-12" records—\$4.05
- JAZZ AT THE PHILHARMONIC ALBUM (Vol. 3)—Lester Young, Charlie Ventura, Willie Smith, etc. CRAZY RHYTHM (2 parts); SWEET GEORGIA BROWN (2 parts). 2-12" records—\$4.05
- JAZZ AT THE PHILHARMONIC (No. 4)—Illinois Jacquet, Tenor Sax; Les Paul, Guitar; Lee Young, Drums; under personal supervision of Norman Granz. LESTER LEAPS IN (3 parts); BLUES (3 parts). 3-10" records—\$4.05
- BOOGIE AT THE PHILHARMONIC ALBUM—Meadow Lark Lewis—BOOGIE BLUES (3 sides); HONKY TONK TRAIN BLUES. Disc #502 2-10" records—\$3.04
- JOE SULLIVAN QUARTET ALBUM—Sidney Bechet, George Wettling, Pops Foster—SISTER KATE, FIDGETY FEET; THE CHIMES, PANAMA; TIMOTHY, GOT IT AND GONE. 3-10" records—\$3.15
- LU WATTERS ALBUM—Working Man Blues, Big Bear Stamp; Creole Belles, Chattanooga Stamp; Sunburst Rag, Trombone Rag; Antique Blues, Canal Street Blues. 4-10" records—\$3.50
- OMAR SIMEON TRIO ALBUM—Omar Simeon, Clarinet; James P. Johnson, Piano; George "Pops" Foster, Bass; LORENZO'S BLUES, HARLEM HOTCHA; BANDANNA DAYS, CREOLE LULLABY. 2-10" records—\$2.63
- ERROL GARNER PIANO SOLOS ALBUM—Embraceable You, Sometimes I'm Happy, Lower Come Back to Me; I've Got You Under My Skin. I Can't Get Started With You. 3-10" records—\$3.15

RHYTHM RECORDS—FOUR STAR RHYTHM SECTION—\$1.58 each

- Exactly Like You, Out of Nowhere
- Honeydew Blues, Embraceable You
- Blue Skies, Ain't Misbehavin'
- Moonlight, Oh Lady Be Good
- Rhythm Blues (2 parts)
- I Never Knew, These Foolish Things
- I'm Confessin' That I Love You, I Found a New Baby (Minimum Order—3 Records)
- CHARLIE PARKER SEPTET with GABRIEL ON TRUMPET (Dixie Gillespie), A Night in Tunisia, Trumpey At Tempo, Diggle For Diz, When I Grow Too Old, Moose The Mooche, Round About Midnight, Yardbird Suite, etc. 4-10" records in album—\$5.50.

Check Albums Wanted. Mail Entire Ad.

RECORD RENDEZVOUS

300 Prospect Ave., Cleveland 15, Ohio

Please Ship To:

NAME _____
ADDRESS _____
CITY _____ STATE _____
Add 25c for Packing
In Ohio Add 3% Sales Tax
I ENCLOSE ☐ CHECK ☐ MONEY ORDER ☐ SEND C.O.D.

POPULAR ALBUMS YOU'LL ALWAYS WANT!

- ARTIE SHAW COLE PORTER ALBUM—Get Out of Town, Night and Day; In the Still of the Night, What Is This Thing Called Love; Begin the Beguine, You Do Something to Me; I've Got You Under My Skin, My Heart Belongs to Daddy. 4-10" records—\$3.95
- BENNY GOODMAN SEXTET SESSION ALBUM—Benny Goodman, Red Norvo, Slam Stewart, Mel Powell, Mory Feid, Mike Bryan, TIGER RAG, AIN'T MISBEHAVIN'; HE'S FUNNY THAT WAY, I GOT RHYTHM; JUST ONE OF THOSE THINGS, CHINA BOY; SHINE, RACHEL'S DREAM. 4-10" records—\$2.89
- BLUES BY BASIE ALBUM—Count Basie, HOW LONG BLUES, ST. LOUIS BLUES, CAFE SOCIETY BLUES, FAREWELL BLUES, etc. 4-10" records—\$2.89
- CARMEN CAVALLARO "DANCING IN THE DARK" ALBUM—Cocktails for Two, The Very Thought of You; If I Had You, Smoke Gets in Your Eyes; Dancing in the Dark, Lover, Body and Soul, You're Mine You; Alone Together, Night and Day. 5-10" records—\$3.41
- "DON'T FENCE ME IN" BING CROSBY ALBUM—Pistol Packin' Mama, Don't Fence Me In; New San Antonio Rose, It Makes No Difference Now; Be Honest With Me, Goodbye Little Darlin'; Good-bye; You Are My Sunshine, Ridin' Down the Canyon; I'm Thinking Tonight of My Blue Eyes, I Only Want a Touch of Your Sweetheart; Walking the Floor Over You, Nobody's Darlin' But Mine. 6-10" records—\$4.20
- FATS WALLER MEMORIAL ALBUM—Your Feet's Too Big, Honeydew Rose; Hold Tight, Ain't Misbehavin'; The Joint is Jumpin'; I Can't Give You Anything But Love, Baby; Two Sleepy People, The Minor Drag. 4-10" records—\$3.31
- GLENN MILLER ALBUM—Song of the Volga Boatman, American Patrol; Tuxedo Junction, In the Mood; Moonlight Serenade, Little Brown Jug; Star Dust, Pennsylvania Six-Five Thousand. 4-10" records—\$3.31
- INK SPOTS ALBUM—If I Didn't Care, Whispering Grass; Do I Worry, Java Jive; We Three, Maybe; I'll Never Smile Again, Until the Real Thing Comes Along. 4-10" records—\$3.95
- JIMMY DORSEY'S NEW ALBUM—With Bob Eberly, O'Connell, BRAZIL, GREEN EYES, ALWAYS IN MY HEART, AMAPOLA, etc. 4-10" records—\$2.89
- KING COLE TRIO ALBUM (Vol. 1)—Sweet Lorraine, Embraceable You, It's a Paper Moon, etc. 4-10" records—\$3.31
- KING COLE TRIO ALBUM (Vol. 2)—I'm Through With Love, I'm in the Mood for Love, I Do Love You, I Know That You Know, What Can I Say After 3 Say I'm Sorry, etc. 4-10" records—\$3.31
- KING COLE TRIO ALBUM with LESTER YOUNG, RED CALLENDER, Body and Soul, Tea for Two, Can't Get Started, Indiana. 2-12" records—\$3.41
- LOMBARDOLAND—Guy Lombardo and His Royal Canadian Mounted Police—CHASING RAINBOWS, MAKE BELIEVE, SMOKE GETS IN YOUR EYES, THE VERY THOUGHT OF YOU, I'M ON MY HANDS, DANCING IN THE DARK, AT DAWNING, WHEN DAY IS DONE, MISSOURI WALTZ, THAT NAUGHTY WALTZ. 5-10" records—\$3.41
- LOUIS JORDAN and His Tympany Five—Knock Me a Kiss, I'm Gonna Move to the Outskirts of Town, The Chicks I Pick Are Slender and Tender and Tall, What's the Use of Getting Sober, Is You or Is You Ain't, Five Guys Named Moe, It's Low Down Dirty Shame, Mama Blues Blues. 4-10" records—\$3.95
- MILLS BROTHERS ALBUM—You Tell Me Your Dreams, Sweet Adeline, My Gal Sal, Just a Dream of You Dear, Meet Me Tonight in Dreamland, Can't You Hear Me Callin' Caroline, Moonlight Bay, On the Banks of the Wabash, Way Down Home, When You Were Sixteen. 5-10" records—\$4.74
- "OKLAHOMA" ALBUM—Original New York Cast. SURREY WITH THE FRINGE ON TOP, OH WHAT A BEAUTIFUL MORNING, PEOPLE WHO SAY WE'RE IN LOVE, OKLAHOMA, POOR LUDO IS DEAD, etc. 4-10" records—\$5.62
- THE INK SPOTS ALBUM—If I Didn't Care, Whispering Grass; Do I Worry, Java Jive; We Three, Maybe; I'll Never Smile Again, Until the Real Thing Comes Along. 4-10" records—\$3.95
- THE MILLS BROTHERS ALBUM—You Tell Me Your Dream I'll Tell You Mine, Sweet Adeline, My Gal Sal, Just a Dream of You Dear; Meet Me Tonight in Dreamland, Can't You Hear Me Callin' Caroline; Moonlight Bay, On the Banks of the Wabash; Way Down Home, When You Were Sixteen. 5-10" records—\$4.74

Check Albums Wanted. Mail Entire Ad.

RECORD RENDEZVOUS

300 Prospect Ave., Cleveland 15, Ohio

Please Ship To:

NAME _____
ADDRESS _____
CITY _____ STATE _____
Add 25c for Packing
In Ohio Add 3% Sales Tax
I ENCLOSE ☐ CHECK ☐ MONEY ORDER ☐ SEND C.O.D.

JAM AT HOME
Play your own sales against an all-star rhythm background. It's YOUR show when you Jam with Rhythm Records. See Your dealer or write direct. \$1.00 plus tax.

Rhythm Records
707-D No. Sierra Bonita, Hollywood-46, Calif.

diggin' the discs with MIX

(Jumped from Page 19)

ston of: "Baby I'm hip you got eyes for me." (Columbia 37094)

Hal McIntyre

September Song
Summer Night

Looks as though *Song* is getting a much deserved revival. This version is a leisurely paced tempo using Mac's favorite effect of Willie Baker's floating tenor against cup mute brass. It's an excellent side, though there are harmonic possibilities in the tune which McIntyre didn't use—and he certainly underplayed his own lead alto, perfectly adapted for a song such as this. He gives himself a better break on *Night* and it comes out as topnotch dance music. There are plenty of bands who could afford to emulate McIntyre's taste and restraint on this disc. (Cosmo 505)

Sam Donahue

A Rainy Night In Rio
It's Anybody's Love Song

Rio is the kind of rhumba rhythm tune they usually assign to some out-of-tune gal vocalist. Relief to have it done here by Sam Donahue himself, who ain't got the greatest verve in the world but at least knows what to do with it. He also knows what to do with a sax (see last chorus for sample). More of that two-beat I've been yipping about on *Song*, helped out on records by an aided guitar. Vocal is by Bill Lockwo. (Capitol 325)

Vocal

Hoagy Carmichael

Huggin' And Chalkin'
I May Be Wrong

Done with Vic Schoen and the Chickadees, this is listed here merely to note that Hoagy has waxed another hit. Done in the usual Dixie Schoen fashion, the music ain't much, but Hoagy's vocal is. Coupled with the novelty lyrics, this one will be driving you crazy for months. Revived first by Frankie Laine,

Keynote Records Tristano



New York—The piano wizardry of Lennie Tristano, who first attracted attention around Chicago before coming east, has finally been waxed by Keynote. Backing Lennie on his first platters were Billy Bauer, guitarist, and Clyde Lombardi, bass.

Wrong is getting a big play, with Hoagy singing first 16 bars against a fake Bach background. He's done better elsewhere. Doesn't Vic Schoen ever get tired of the same voicings? (Decca 23675)

Pat Flowers and Bunty Pendleton

Ain't That Just Like A Woman
Horizontal

I understand Bunty feels a little aggrieved because CBS barred the lyrics to *Horizontal*.

Sammy Too!

New York—Maybe he figures the band business is going to pot or maybe he has enough spare cash to make like Crosby. At any rate, Sammy Kaye wants to purchase a yearling out of *Swing And Sway*, a nag from the Mrs. Payne Whitney stables. He expects to call it *Swing And Sway II*.

Hunh, I lock my door before I play it. She has an inflectional quality much like Lee Wiley, but needs the beat she gets from her own pianoings to put material like this across. Reverse is with piano and vocal by Flowers, who is billed as the successor to Fats. He certainly lacks that master's singing piano tone, and his humorous vocalings. Clarinet sounds very much like Gene Sedric who worked with Fats' little band. (Victor 20-1980)

Louis Jordan

If It's Love You Want Baby,
That's Me
Ain't That Just Like A Woman

Jordan does *Woman* as a boogie, but his never-falling showmanship and vocal charm carries the thing through. Surfaces aren't sandy, they're rocky. Me

If Soap Were Only as Plentiful as Shellac!

Los Angeles—The end is not yet here. Another record label is being launched, with first release two sides by Artie Wayne and disc carrying trade mark of "The Hucksters".

Promoter Jack Beekman, who knows radio business, evidently figured he could catch some of heavy exploitation given best-seller of same name.

A HAPPY LANDING



FOR YOUR Clarinet!

Save wear and tear on key mechanism — replace your stand peg with a SOF-PEG, a special rubber peg that absorbs 80% of the jolt. Only \$2.00 at all stores. For clarinet, oboe or flute.

ABSORBS 80%
OF THE SHOCK



RICO
SOF-PEG

Shockproof, clatterproof patented rubber peg. Fits all stands. Your Dealer Can Supply You

PERMA-CANE

THE PLASTIC COATED CANE REED

IT'S NEW IT'S BETTER

1st Choice at NBC-CBS-Mutual!

In a few short weeks Perma-Cane Reeds have become the first choice of the finest musicians on the air, theatres, and night clubs. Perma-Cane's success is due to their ability to out-perform any reed made. The finest of specially cut cane reeds is used and each reed is coated with a plastic that makes it durable, waterproof, and builds a "heart" in the reed never obtained in any other type of reed. No harshness or buzz. Every reed plays. Money-Back Guarantee.

Clarinet 50c • Alto Sax 65c
Tenor Sax 75c

Sold by all leading dealers or write to:

PERMA-CANE
Dept. DB
5490 DORCHESTER AVENUE
CHICAGO (15), ILLINOIS

(Slightly higher in Canada. Canadian orders to Whaley Royce & Co., Toronto, Canada)

is another one of those wonderful material songs which Jordan does so well. Funny thing—he talks the second chorus. We hear Jolson do it and we say it's old fashioned. Let Jordan do it with present day phrasing and slang and it kills the assembled felines. Shows to go ya. (Decca 23669)

Novelty

Guy Lombardo

Tales From The Vienna Woods
Humoresque

Complete with the ricky two pianos, barrel-housed (that's the way the tone sounds) clarinet, the fatly-blown trumpets, and the ad lib mellophone, this is typical of Lombardo at his best. Personally I get a tremendous bang out of this side, specially the flute modulation. Boy how those two piano men love to hit seconds and minor thirds at the same time! Woods, if listened to carefully will give you some inkling of the source of the Carle-type piano. No collection is complete with these records—and don't forget that Guy IS a speedboat champ! (Decca 18919)

Timmie Rogers

Flagalapa
Good Whiskey (And A Bad Woman)

It's a tremendous shame that Timmie didn't do this on one of these discs with photographs on it—you must see that infectious smile of his to appreciate his humor. Be that as it may, this record is great fun and makes the Basie version run for a corner. Listen to the way he ends the record and you'll note that he worked at Cafe Society when Sarah Vaughan was singing there too. *Whiskey* is one of Timmie's legends about the worse life and how much more fun it is. (Majestic 9000)

Horne Cuts For Black & White

Los Angeles—Lena Horne, who split with Victor a while back, presumably to line up with new MGM plattery, is waxing for Black & White label. Probably not just coincidence that singer's personal musical director, Phil Moore, is also music advisor and conductor for B. & W. here.

Lena's first B. & W. chores were two sides for a single release and an album of eight sides to be titled *Little Girl Blue*, for which Moore assembled an unusual combination consisting of two brass (Gerald Wilson, trumpet; Murray McEachern, trombone), two reeds (Willie Smith on alto and clarinet, Marshall Royal on tenor and clarinet), and a rhythm section comprised of Moore, piano; Irving Ashby, guitar; Red Callendar, bass; Lee Young, drums.

STUDY ARRANGING with

OTTO CESANA

EVERY Musician Should Be Able to Arrange

CORRESPONDENCE or AT STUDIO

They studied with Otto Cesana:

(Arr. For)
Van Alexander.....Van Alexander
Leonard Love.....Dean Hudson
Herb Quigley.....Andre Kostelanets
Alvino Rey.....Alvino Rey
Turk Van Lake.....Charlie Barnett
Buddy Weed.....Paul Whiteman
and many others.

NOW AVAILABLE!

Course in Modern Harmony (Complete material).....\$3.00
Course in Modern Dance Arranging (Complete material).....\$2.00
Course in Modern Counterpoint (Complete material).....\$3.00
Reminiscing (Score—with concert sketch).....\$1.00
American Symphony No. 2 (Score).....\$4.00

OTTO CESANA 29 W. 57th St.
New York 19, N.Y.
Tel.: Plaza 5-1250

The Swing is to Holton



Trumpet of the Stars in America's Name Bands...

YOUR MUSIC DEALER will be happy to show you the HOLTON Model 48 Trumpet. He'll let you see and try this beautiful new "Trumpet of the Stars". You'll admire its streamlined design, its fuller yet more brilliant tone, greater ease of blowing and easier high register—the unusual freedom of response, fast action, and fine workmanship. Truly, an instrument you'll want to own!

Your music dealer, too, can show many other things in his stock of interest and aid to all musicians. He's always ready to serve you to the best of his ability.

FRANK HOLTON & CO., Elkhorn, Wisconsin

* Full names and information regarding the above artists upon request.

HOLTON

Makers of Quality Band Instruments

First Scattered Results Show An Open Race

(Jumped from Page One)

will run, and upsets may well be expected. In addition, scattered votes have been received for many more musicians and bands than here listed, but space will not permit printing those who received less than 10 votes so far:

Swing Bands

1-Sian Kenton	43
2-Duke Ellington	34
3-Woody Herman	29
4-Boyd Raeburn	27
5-Lionel Hampton	24
6-George Auld	23
7-Dizzy Gillespie	23
8-Tex Beneke	18
9-Count Basie	18
10-Les Brown	16
11-Buddy Rich	13
12-Ray McKinley	10

Sweet Bands

1-Claude Thornhill	39
2-Harry James	35
3-Duke Ellington	28
4-Les Brown	27
5-Charlie Spivak	22
6-Tommy Dorsey	22
7-Elliott Lawrence	20
8-Tex Beneke	18
9-Hal McIntyre	15
10-Gene Krupa	11

Small Combos (Instrumental)

1-King Cole Trio	49
2-King Jordan	33
3-Joe Mooney	17
4-Eddie Heywood	12
5-Three Suns	11

Small Combos (Vocal)

1-Pied Pipers	44
2-Modernaires	38
3-Mills Brothers	25
4-Merry Macs	21
5-Ink Spots	14
6-Mel Tones	10

Male Singer (Not Band)

1-Frank Sinatra	38
2-Bing Crosby	33

NYC Net Outlets

Change Call Letters

New York—Blown in on a gale of newspaper ads and air plugs, local outlets for two major networks—NBC and CBS—changed their call letters early this month.

NBC's Gotham voice, previously known as WEA, is now identified as WNBC. The CBS outlet, formerly WABC, is WCBS.

Mutual's Manhattan station will continue as WOR as will ABC's as WJZ.

Spotlight Bands

Leaves The Air

New York—After four years on the air, Coca Cola ends its sponsorship of *Spotlight Bands* this Friday night (Nov. 22). Recently the program has been aired three times weekly featuring the bands of Guy Lombardo, Harry James and Xavier Cugat.

During the war, programs originated from army camps and naval bases and during eight weeks last summer the show was army sponsored as part of its recruiting campaign.

Form New Trio

Los Angeles—Red Callendar has dropped his own trio to line up with Errol Garner in new three-way unit now in rehearsal here. Other member is Harold West, drums. Combo made its debut as Monday night attraction at Club Royale.

"COMPACTO" Cymbal Floor Stand

In nickel, only...\$6.00
Wire Brushes...1.00
(Rubber handle) 1.50
Bill West Metal
Practice Sticks...5.00
Dixie Practice Pad 3.75
Stand for Above...4.50
Send for Our Price List
Retail, Only
All Shipments C.O.D.

White Way Musical Products
1587 Broadway N. Y. 19, N. Y., Dept. D

3-Perry Como	32
4-Dick Haymes	19
5-Andy Russell	18
6-Johnny Desmond	13

Girl Singer (Not Band)

1-Peggy Lee	31
2-Billie Holiday	25
3-Joe Stafford	25
4-Sarah Vaughan	21
5-Dinah Shore	20
6-Margaret Whiting	18
7-Mildred Bailey	14
8-Anita O'Day	12

King of Corn

1-Spike Jones	54
2-Sammy Kaye	22
3-Guy Lombardo	19
4-Louis Prima	13
5-Harry James	11
6-Vaughn Monroe	10

Fave Soloist

1-Benny Goodman	28
2-Gene Krupa	25
3-Bill Harris	19
4-Artie Shaw	18
5-Art Tatum	15
6-Muggsy Spanier	14
7-Sonny Herman	11
8-George Auld	10

ALL-STAR BAND Trumpet

1-Roy Eldridge	32
2-Ziggy Elman	17
3-Charlie Shavers	15
4-Pete Candoli	14
5-Muggsy Spanier	14
6-Sonny Herman	11
7-Cat Anderson	10
8-Max Kaminsky	10

Trombone

1-Bill Harris	34
2-Kal Winding	31
3-Lawrence Brown	17
4-Lou McGarity	14
5-Tommy Pederson	11

Alto Sax

1-Johnny Hodges	33
2-Willie Smith	30
3-Charlie Parker	14

Tenor Sax

1-Filip Phillips	31
2-Vido Musso	28
3-Ted Nash	12
4-Ben Webster	11
5-Lester Young	11
6-Coleman Hawkins	10

Baritone Sax

1-Harry Carney	41
2-Ernie Caceres	13
3-Serge Chaloff	10

Clarinet

1-Buddy DeFranco	25
2-Irving Fazola	15

3-Barney Bigard	13
4-Jimmy Hamilton	12
5-Aaron Sachs	11
6-Johnny Mince	11
7-Andy Fitzgerald	10
8-Hank D'Amico	10

Piano

1-Arnold Ross	28
2-Mel Powell	28
3-Jess Stacy	26
4-Teddy Wilson	21
5-Al Haig	15
6-Joe Bushkin	13
7-Dodo Marmarosa	13
8-Ralph Burns	10
9-Johnny Guarnieri	10

Drums

1-Dave Tough	30
2-Shelley Manne	21
3-George Wettling	18
4-Jo Jones	17
5-Sonny Greer	16
6-Max Roach	11

Bass

1-Eddie Safranek	37
2-Chubby Jackson	32
3-Bobby Haggart	32
4-Bid Bryant	16
5-Oscar Pettiford	13
6-Trigger Alpert	13

Guitar

1-Oscar Moore	35
2-Rene Palmieri	29
3-George Van Eps	19
4-Chuck Wayne	15
5-Barney Kessel	15
6-Jack Hotop	14
7-Tiny Grimes	11
8-Mike Bryan	10

Arrangers

1-George Handy	28
2-Ralph Burns	23
3-Billy Strayhorn	23
4-Eddie Finckel	20
5-Jerry Gray	16
6-Pete Rugolo	15
7-Dave Matthews	13
8-Eddie Sauter	12

Male Singer (With Band)

1-Buddy Stewart	36
2-Jimmy Saunders	32
3-Al Hibbler	27
4-Stuart Foster	24
5-Buddy DeVito	20
6-Art Lund	20
7-Buddy Hughes	12

Girl Singer (With Band)

1-June Christy	41
2-Ginnie Powell	29
3-Dottie Reid	28
4-Marion Morgan	27
5-Carole Grey	20
6-Mary Ann McCall	16
7-Lucy Ann Polk	14
8-Lillian Lane	11
9-Fran Warren	10

Names Hypo Omaha, TD Bash Fails To Draw

Omaha—Benny Goodman played Ak-Sar-Ben ball drawing 6,000 dancers. BG got \$5,000 for one-nighter. . . . TD Concert at ancient Omaha City Auditorium drew a disappointing 1500. TD told *Down Beat* scribe big money picnic all over. None of top names killing them. . . . Elliot Lawrence made first appearance locally at Tom Archer's Chermot ballroom to good biz.

Tex Beneke, first here at Chermot, then in concert at Ak Sar Ben, coming to Orpheum theatre for stage show.

Tony Pastor skedded for Chermot. First time here.

The Duke booked for winter concert at Auditorium.

—Art Oleson

Return To Kaycee

New York—Blues singer Julia Lee and drummer Baby Lovett, Kansas City institutions, returned home after a two week recording date in Hollywood for Capitol records. 12 sides were cut, including *On My Way, Love for Sale* and *Julia's Blues*.

VOTE HERE!

For your favorite musician and band and send your Selection to Contest Editor, *Down Beat*—203 N. Wabash, Chicago (1), Ill.

PICK YOUR ALL-STAR BAND

(Do Not Vote for Band Leaders Here)

.....	Trumpet
.....	Trombone
.....	Alto Sax
.....	Tenor Sax
.....	Baritone Sax
.....	Clarinet
.....	Piano
.....	Drums
.....	Bass
.....	Guitar
.....	Arranger
.....	Male Singer
.....	Girl Singer

(Vote Only for Singers Who Are Working With Bands as Vocalists)

YOUR FAVORITES OF 1946

(Leaders Are Eligible for Votes Here)

Swing Band.....	
Sweet Band.....	
Small Combo (3 to 8 pieces).....	
(Instrumental)	
Small Combo (Vocal).....	
(Trios & Quartets)	
Male Singer.....	
(NOT working as a band vocalist)	
Girl Singer.....	
(NOT working as a band vocalist)	
"King of Corn".....	
Favorite Soloist.....	
(Best instrumentalist, leader or sideman, and regardless of what instrument he plays)	
Your Name.....	
Street Address.....	
City.....	State.....
Professional Musician?	Yes <input type="checkbox"/> No <input type="checkbox"/> E



Fidelitone Master
FLOATING POINT
PHONOGRAPH NEEDLE

- Thousands of perfect plays
- Filters record scratch
- Finer reproduction
- Kind to records

PRICE \$1.50

Attractively packaged in useful record brush

PERMO, Incorporated
6415 Ravenswood Avenue, Chicago 26

REED TROUBLE?—AVOID IT!
NO WARPING, SPLITTING, OR INJURING OF REEDS.
YOUR FAVORITE REEDS ALWAYS SAFE—LAST MUCH LONGER.

- The STAN-MAR REED PROTECTOR firmly holds two reeds on tip and center of body—insuring freedom from warping.
- Reeds RETAIN true NON-WARPED form when removed from STAN-MAR REED PROTECTOR—PLAY BETTER immediately.
- EASY and QUICK to remove or replace reeds with SAFETY—Squeeze as shown.
- Reeds kept in SANITARY condition.
- Benefits clarinet and alto sax reeds.
- STAN-MAR PROTECTOR made to last lifetime.
- MOISTURE-PROOF cover PREVENTS excess DRYING OUT of reeds.

If dealer cannot supply you, order direct giving his name. Price \$2.95

STAN-MAR MFG. CO. 622 Morse St., San Jose 11, California

Where the Bands Are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; r—restaurant; t—theater; cc—country club; FB—Frederick Bros. Music Corp., RKO Bldg., NYC; MG—Moe Gale, 48 West 48th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JG—Joe Glasser, 845 Fifth Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; WFO—Harold F. Oley, 8848 Sunset Blvd., Hollywood, Calif.; SZA—Stanford Zucker Agency, 429 Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

A

Abbott, Dick (Pere Marquette) Peoria, Ill., 11/21, h
Anthony, Ray (Sherman) Chicago, Clang, 11/21, h
Armstrong, Louis (Golden Gate) San Francisco, 11/21-7, t
Arnas, Don (Bob Hope Show) NBC, Hollywood; (Cliff's) Hollywood, r

B

Bardo, Bill (Beschomber) Newport News, Va., nc
Basie, Count (On Tour) WM
Benke, Tex (On Tour) GAC
Benon, Ray (Stalder) Detroit, h
Bishop, Billy (Troadero) Evansville, Ind., Opng. 11/29, b
Bloom, Walter (On Tour) FB
Bothwell, Johnny (Roseland) NYC, Opng. 11/25, b
Bradshaw, Tiny (On Tour) MG
Brandywine, Nat (Stalder) Washington, D. C., h
Brooks, Randy (On Tour) GAC
Brown, Les (On Tour) MCA
Buse, Henry (Plantation) Dallas, 11/23-30, nc
Byrne, Bobby (On Tour) GAC

C

Calloway, Cab (Plantation) St. Louis, Mo., Opng. 11/29, nc
Campbell, Hal (Adams) Phoenix, h
Carle, Frankie (Capitol) Washington, D. C., 11/22-27, t; (Capitol) NYC, Opng. 11/29, t
Carlyle, Russ (Blackhawk) Chicago, nc
Cassell, Allyn (Tranion) San Diego, b
Cavallaro, Carmen (Mark Hopkins) San Francisco, Opng. 11/21, h
Chester, Bob (On Tour) MCA
Claridge, Gay (Ches Paro) Chicago, nc
Coleman, Emil (Waldorf Astoria) NYC
Courtney, Del (Palace) San Francisco, h
Crosby, Bob (Avodon) Los Angeles, h
Cummins, Bernie (Martini) Chicago, nc

D

Davidson, Cee (Rio Cabana) Chicago, nc
Davis, Johnny "Scat" (Band Box) Chicago, nc
Donahue, Al (On Tour) MCA
Donahue, Sam (Aquarium) NYC, Clang, 11/28, nc
Dorsey, Jimmy (Meadowbrook) Cedar Grove, N. J., Opng. 11/19, nc
Dorsey, Tommy (On Tour) MCA
Dowell, Saxe (On Tour) GAC
Dunham, Sonny (On Tour) GAC

E

Eckstine, Billy (Paradise) Detroit, 11/23-28, t
Elgart, Les (On Tour) GAC
Ellington, Duke (On Tour) WM

F

Fisher, Buddy (Tranion) Philadelphia, b
Flindt, Emil (Paradise) Chicago, b
Foster, Chuck (On Tour) GAC

G

Garber, Jan (Aragon) Ocean Park, Cal., h
Gillespie, Dixie (On Tour) MG
Goodman, Benny (400 Rest.) NYC, nc
Gray, Glen (Skirvin) Oklahoma City, Okla., 11/20-24, h

H

Hampton, Lionel (Strand) NYC, Clang, 11/21
Hawkins, Erskine (On Tour) MG
Hayes, Carlton (Lake Club) Springfield, Ill., nc
Hayes, Sherman (On Tour) MCA
Henderson, Fletcher (DeLisa) Chicago, nc
Herbeck, Ray (Schroeder) Milwaukee, h
Herman, Woody (On Tour) GAC
Hines, Earl (Rivers) St. Louis, Mo., Opng. 11/22, nc
Howard, Eddy (Aragon) Chicago, b
Howell, Buddy (Plantation) Mt. Vernon, Ill., nc
Hudson, Dean (Roseland) NYC, Clang, 11/24
Humber, Wilson (On Tour) FB
Hutton, Ina Ray (Click) Phila., Opng. 11/25, nc

I

International Sweethearts of Rhythm (On Tour) JG

J

Johnson, Buddy (On Tour) MG
Jordan, Louis (On Tour) GAC
Jones, Don (Washington Inn) Mamaroneck, N. Y., nc
Joy, Jimmy (Pappy's Showland) Dallas, nc
Jurgens, Dick (Tranion) Chicago, b

K

Kassel, Art (On Tour) MCA
Kaye, Sammy (New Yorker) NYC, Opng. 11/29, h
Kenton, Stan (Paramount) NYC, t
King, Henry (On Tour) MCA
Kirk, Andy (Royal) Baltimore, 11/28-28, t
Kisley, Stephen (Edgewater Beach) Chicago, h
Krupa, Gene (Palace) Akron, 11/21-24, t (Keith) Dayton, 11/28-12/4, t

L

LaBrie, Lloyd (Club Castle) Rayville, La., nc
Lawrence, Elliot (Pennsylvania) NYC, Opng. 11/25, h
Lewis, Ted (Latin Quarter) NYC, h
Lombardo, Guy (Roosevelt) NYC, h
Lombardo, Victor (Chase) St. Louis, Clang, 11/21, h; (Clairdine) Memphis, 11/23-12/4, h
Long, Johnny (Commodore) NYC, Opng. 11/21, h
Lopez, Vincent (Taft) NYC
Lunsford, Jimmie (Rio Casino) Boston, Clang, 11/23

M

Martin, Freddy (Ambassador) Los Angeles, h

Mason, Sully (On Tour) FB
Masters, Frankie (On Tour) MCA
Mays, Junie (Prevue) New Orleans, nc
McIntyre, Hal (Topper) Cincinnati, Opng. 11/30, nc
McKinley, Ray (Strand) NYC, Opng. 11/22, t
Millinder, Lucky (Howard) Washington, D. C., Opng. 11/22, t
Monroe, Vaughn (Commodore) NYC, Clang, 11/20, h; (Palace) Cleveland, Opng. 11/25, t
Mooney, Art (On Tour) GAC
Morgan, Russ (Biltmore) Los Angeles, h
Morrow, Buddy (Terrace Rm.) Newark, nc

O

Oliver, Eddie (Mocambo) Los Angeles, nc
Olsen, George (New Yorker) NYC, Clang, 11/28

P

Pablo, Don (Palm Beach) Detroit, nc
Palmer, Jimmy (Donohue's) Mt. View, N. J.
Pastor, Tony (Tune Town) St. Louis, 11/26-12/1, b
Paxton, George (On Tour) JG
Pearl, Ray (On Tour) FB
Pettit, Emilie (Versaille) NYC, nc
Prima, Lou (Palace) Youngstown, Ohio, 11/25-27, t; (Palace) Rochester, N. Y., 11/28-12/4, t

R

Reichman, Joe (Fairmont) San Francisco, Opng. 11/19, h
Reid, Don (Troadero) Evansville, Ind., Clang, 11/28, nc
Reisman, Leo (Beverly Hills Country Club) New Orleans, nc
Rich, Buddy (On Tour) MCA

S

Scott, Raymond (On Tour) WM
Slack, Freddy (RKO) Boston, 11/21-27, t
Slade, Ralph (On Tour) FB
Snyder, Bill (Radisson) Minneapolis, h
Spivak, Charlie (Pennsylvania) New York City, Clang, 11/24, h
Stone, Eddie (Belmont Plaza) NYC, h
Strong, Benny (On Tour) MCA
Sykes, Curt (Tranion) Seattle, Wash., b

T

Tesgard, Jack (Sherman) Chicago, Opng. 11/22, h
Thornhill, Claude (Earle) Phila., Opng. 11/29, t
Tomlin, Pinky (On Tour) FB
Towns, George (Pelham Heath Inn) Bronx, N. Y., nc
Tucker, Orrin (Casino Gardens) Ocean Park, Cal., nc
Tucker, Tommy (Palladium) Hollywood, b

V

Ventura, Charlie (Spotlite) NYC, nc
Vera, Joe (Continental) Chicago, h
Vincent, Lee (American Legion) Glen Lyon, Pa., h

W

Wald, Jerry (On Tour) GAC
Waples, Bud (Peacock) Jacksonville, N. C.
Watters, Lu (Dawn Club) San Francisco, nc
Wayne, Phil (Sheraton-Belvedere) Baltimore, h
Weeks, Anson (Music Box) San Francisco, nc
Weems, Ted (Stevens) Chicago, h
Welch, Bernie (Eagles Club) Lima, Ohio, nc
Welk, Lawrence (Tranion) Chicago, b
Wendover, Jack (Utah) Salt Lake City, Utah, h
Whiteman, Paul (ABC) NYC
Williams, Cootie (On Tour) MG
Wilson, Gerald (On Tour) FB

Singles

Anderson, Ivis (Streets of Paris) Hollywood, nc
Carol, Lily Ann (State) NYC, t
Carpenter, Thelma (Zanzibar) NYC, nc
Casey, Al (Three Deuces) NYC, nc
Como, Perry (Supper Club) NBC
Davis, Martha (Billy Berg's) Hollywood, nc
Duchin, Eddy (Kraft Music Hall) NBC, Hollywood
Fitzgerald, Ella (On Tour) MG
Flowers, Pat (Club Condon) NYC, nc
Gayle, Roselle (Tailspin) Chicago, nc
Henke, Mel (Airliner) Chicago, nc
Houston, Bob (Station WHN) NYC
Laine, Frankie (Billy Berg's) Hollywood, nc
Mills, Sinclair (Argyle) Chicago, nc
Reid, Dottie (Kelly's Stables) NYC, nc
Rocco, Maurice (Latin Quarter) NYC, nc
Roddie, Vin (Hickory House) NYC, nc
Rucker, Laura (Tin Pan Alley) Chicago, nc

Combos

Allen, Red (Kelly's Stables) NYC, nc
Barnes, George, ABC Chicago
Beck, Chester (Brass Rail) Chicago, nc
Brown Dots, (Paradise) Detroit, 11/15-21, t
Brown, Pete (Three Deuces) Mon-Tues: (Kelly's Stables) Wed-Thurs, NYC, nc
Brunis, George (Jimmy Ryan's) NYC, nc
Bunell, Garvin (Tony Pastor's) NYC, nc
Camp, Red Quartet (Keyboard) NYC, nc
Cavanaugh, Page (Bocage) Hollywood, nc
Chittison, Herman Trio (Village Vanguard) NYC, nc
Cole, King (Paramount) NYC, t
Columbus, Chris (Small's Paradise) NYC, nc

Key Spot Bands

AQUARIUM, New York—Sam Donahue
AVODON, Los Angeles—Bob Crosby
BAND BOX, Chicago—Johnny "Scat" Davis
CASINO GARDENS, Ocean Park—Orrin Tucker
COMMODORE HOTEL, New York—Vaughn Monroe; Opng. 11/21, Johnny Long
400 RESTAURANT, New York—Benny Goodman
MEADOWBROOK, Cedar Grove, N. J.—Jimmy Dorsey
MEADOWBROOK, Culver City, Cal.—Vido Musso
NEW YORKER HOTEL, New York—George Olsen; Opng. 11/29, Sammy Kaye
PALLADIUM, Hollywood—Tommy Tucker
PENNSYLVANIA HOTEL, New York—Charlie Spivak; Opng. 11/25, Elliot Lawrence
ROSELAND BALLROOM, New York—Dean Hudson; Opng. 11/25, Johnny Bothwell
SHERMAN HOTEL, Chicago—Ray Anthony
STEVENS HOTEL, Chicago—Ted Weems
TERRACE ROOM, Newark, N. J.—Buddy Morrow
TRIANON, Southgate, Cal.—Stardusters

Davis, June Quartet (Tailspin) Chicago.
Dinning Sisters (WGN) Chicago
Floyd, Chick (Town House) Long Beach, Cal.
Froeba, Frank (Victoria) NYC, h
Gaillard, Slim (RKO) Boston, 11/14-20, t
Gardner, Polson (Sustina-Q) Hollywood, nc
Hayes, Edgar (Billy Berg's) Hollywood, nc
Heard, J. C. (Cafe Society) Downtown NYC, nc
Hunt, Pee Wee (Palladium) Hollywood, nc
Ink Spots (Zanzibar) NYC, nc
Malneck, Matty (Slapsy Maxie's) Hollywood, nc
McFarland, Jimmy (Rose Bowl) Chicago.
Miller, Max (Club Congo) Chicago, nc
Mole, Miff (Nick's) NYC, nc
Mooney, Joe (Dixon's) NYC, nc
Morgan, Louell Trio (Downbeat) NYC, nc
Nichols, Red (Morocco) Hollywood, nc
Oliver, Andy (Ry's Place) NYC, nc
Osborne, Mary Trio (Kelly's Stables) NYC, nc
Riley, Mike (Swing Club) Hollywood, nc
Roble, Chet (Delta) Chicago, nc
Smith, Geechie (Cricket Club) Hollywood, nc
South, Eddie (Cafe Society Uptown) NYC, nc
Stewart, Slim (Victory Supper Club) Detroit, nc

Hodes Wax Firm Cuts Four Albums

New York—The Art Hodes band, currently at the Ole South on Broadway, is cutting a history of jazz in a series of four albums, each album consisting of two twelve inch discs with a spoken as well as musical script on each side.

The interpretative script will be recited by Dewey (Pigmeat) Markham and Juano Hernandez.

The first album, which is being readied for Christmas trade, features *Camp Meatin'* and *New Orleans Cuttin' Contest* on one platter and *Storyville, Birthplace of the Blues* and *New Orleans Dances* on the other.

Later albums will trace the development and transformation of jazz from New Orleans to New York.

Hodes has formed a corporation for the venture.

Hillard Brown Into 2nd Year at Chi Club

Chicago—Hillard Brown's six-piece combo went into their second year at Joe's Deluxe club this month. Outfit has the leader on drums: Bill Martin, trumpet and vocals; Simeon Hatch, piano; Dolphus Dean, bass; Moses Tant, tenor sax; and Bert Patrick, alto sax.

Jazz Quiz Aired

New York—A jazz quiz program, under the title "American Portrait of Familiar Jazz," was introduced by Jockey Albert Black on WINS, Fridays 10:30 to 11 p.m. Show is a live-talent affair sponsored by the Tremont Terrace in the Bronx and featuring the Kaye Brothers, currently at the Tremont.

"BUILT-TO-FIT" MOUTHPIECES

Trade-Mark Reg.

Trumpet, Trombone

Trying to find a suitable mouthpiece by methods commonly employed is like searching for a needle-in-a-haystack—HARDLY ONE CHANCE IN A MILLION OF FINDING IT! Now it is possible, necessary, and EASY to have the right mouthpiece. But to keep on trying the old way, the guessing way, the "needle-in-a-haystack" way, one will never find it.

The new way, the BETTER way, is the BUILT-TO-FIT way, which is simple, accurate, and eliminates the "guessing way." You don't want to still be looking for that suitable mouthpiece TWENTY YEARS from now, do you? Then send me a postal card asking for information on "BUILT-TO-FIT" mouthpieces—IT IS FREE! Develop your embouchure the "BUILT-TO-FIT" way.

Harry L. Jacobs, 2943 Washington Blvd., Chicago 12, Ill.
Phone Nevada 1057

PIANISTS TEACHERS

Whether you are interested in methods or exciting piano solos, you will find them among the interesting ROBERT WHITFORD PUBLICATIONS for PIANO. At your favorite music counter or direct. Write for free catalog. State if teacher.

ROBERT WHITFORD PUBLICATIONS

"Publishers of Exclusive Piano Material"
18 NORTH PERRY SQUARE, ERIE, PENNA.

HIGHEST RATED IN UNITED STATES

MUSIC PRINTERS AND ENGRAVERS

SINCE 1906

WORK DONE BY ALL PROCESSES

ESTIMATES GLADLY FURNISHED

ANY PUBLISHER OUR REFERENCE

RAYNER DALHEIM & CO.

2054 W. LAKE ST., CHICAGO

Makers of KING

CLEVELAND American Standard

and Gladiators Band Instruments

Specialists, for more than 50 years, in the design and manufacture of fine musical instruments.

A complete line distinguished by eager response, playing ease and full, rich, colorful tone.

Latest literature on request.

KING

The H. N. White Co.

WOULD YOU PAY ... \$1.00

- TO BE ABLE TO WRITE ALL YOUR OWN ARRANGEMENTS WITHOUT EVEN USING A PIANO
- TO KNOW THE 4-PART HARMONY OF EVERY CHORD OF MUSIC FOR ALL Eb, Bb & C INSTRUMENTS AT THE SAME TIME
- FOR A COMPLETE COURSE ON ARRANGING
- TO HAVE A SOUND KNOWLEDGE OF CHORD PROGRESSION
- TO BE ABLE TO TRANSPOSE ANY SONG TO ANY OTHER KEY
- TO BE ABLE TO ANSWER ANY QUESTION OF HARMONY

The Lightning Arranger

is the only musical device in the world that will DO ALL THIS! It is colorful, durable and fits into your vest pocket.

DON'T DELAY

Get our new Model. Inquire at your local music dealer or send only \$1.00 now to the

Lightning Arranger Co.

Allentown, Penna.

or for \$1.50 we will send you our "LIFETIME" CELLULO MODEL Money Refunded If Not Satisfied

RICKENBACKER "ELECTRO" GUITARS

PUT PUNCH AND PRESTIGE IN PERFORMANCE

MANUFACTURED BY ELECTRO STRING INSTRUMENT CORPORATION

6071 S. WESTERN AVENUE • LOS ANGELES, CALIFORNIA • Write for Catalog

JOHN BENSON BROOKS

is taking a limited number of pupils for private instruction in Songwriting and Arranging for the Modern Dance Orchestra. Mr. Brooks formerly arranged for Tommy Dorsey, Les Brown, Ina Ray Hutton, Sonny Dunham and Randy Brooks. Among his published compositions are: *Just As Thee Were Here*, *A Door Will Open*, *Who Threw the Whiskey in the Well*, *Holiday Forever*, and *Thunder Rock*.

For further information write or call:

587 Riverside Drive, N. Y. C.

Edgecombe 4-0653

DONALD S. REINHARDT'S School of the PIVOT SYSTEM

(TRADE MARK)

Announces The Opening of The

CINCINNATI STUDIO

At Davitt and Hanasher 416 Main St. Main 4075

HOME OFFICE: Presser Building, 1714 Chestnut St. Philadelphia 3, Penn. RI ttenhouse 6-7824

OTHER STUDIOS: Washington Philadelphia Boston Chicago

ASTONISHING PIANO CHORD AND BASS CHART

(above names) symbols; readings; notation. 648 treble positions; 160 bass positions; of 15 types of chords on 12 notes. For lovers of piano: electric, manual, Hammond organs; Newchurch; harmoniums; xylophones; marimbas and celeste. Only \$1.00—STOCK LIMITED. ORDER NOW!

CAROL MUSIC CHART CO.

Box 21-2P — Lefferts — Brooklyn 29, N. Y.

SING with a BAND!



Get Rhythm Records and VOCAL ACCOMPANIMENT series featuring Rudy Powell and his all-star Hollywood band. Start the recording along with it. See your dealer or write direct. No plus tax.

RHYTHM RECORDS

705-D No. Sierra Hollywood 46, Cal.

CLASSIFIED

Fifteen Cents per Word—Minimum 10 Words

25c Extra for Box Service
Remittance Must Accompany Copy
(Count Name, Address, City and State)

CENSORSHIP

All advertising copy must pass the rigid censorship which has constantly protected Down Beat readers against the unworthy.

FOR SALE

CORNETS, trumpets, trombones, mellonphones, baritone, French horns, tubas, clarinets, flutes, saxophones (alto, tenor, baritone) etc. Write for bargain list and specify instrument in which you are interested. **NAPPE MUSIC HOUSE**, 2536 Devon Ave., Chicago 45, Ill.

DO YOU NEED any of the following hard to get items? Bass Viol, Tenor Sax, Alto, Accordions, Drum Heads, Zildjian Cymbals, Guitars, Vibes—we have them, and more too! Send for catalog with complete stock of musical instruments. **HARDEN'S MUSICAL MERCHANDISERS**, Marion, Ohio.

BRAND NEW POST-WAR Martin Saxophone. Sale price \$240.00. Francis Dorn, 17 Scarff Avenue, Burlington, Vermont.

ORCHESTRA COATS—\$3.00 (used), cleaned, pressed, singlebreasted, doublebreasted (white). Tuxedo trousers. Excellent condition—every size—\$5—\$15. Shawl-collar coats—\$10, assorted colors. Tuxedo suits, doublebreasted—\$35, single—\$15. Free list! **WALLACE**, 2416 N. Halsted, Chicago.

AT LIBERTY

ALTO TENOR, Clarinet, Trumpet. Can arrange, read, fake. Musical degree. Experienced. Union. Hotel location jobs only. H. L. Heim, 154 Maplewood Ave., Bogota, New Jersey.

PIANIST-ARRANGER: Experienced—any style. Max Hook, Hotel Pennsylvania, New York, N.Y.

CLARINET—Exceptional tone, phrasing. Fine jazz for combo. Plenty experience. Box A-397, Down Beat, Chicago-1.

DRUMMER—Age 21, union. Four years pre-service experience, finest equipment. Available immediately. Minimum \$60.00. Prefer Jump Combo or band playing modern arrangements. Dick Clerum, 1145 Ontario, Oak Park, Illinois. Telephone Village 2355.

BASS, union, experienced, desires position—band. Henry Sushansky, 409 Heral St., Brooklyn-12, N.Y.

DRUMMER—Boston Local, fine beat, cut shows, read, travel anywhere, reliable, sober. Box A-400, Down Beat, Chicago-1.

HELP WANTED

WANTED-COMMERCIAL DANCE MUSICIANS who are not planning on going to school. Don Strickland, 506 W. 10th, Mankato, Minn.

GIRL MUSICIANS for organized band now on tour. Excellent bookings. Box A-390, Down Beat, Chicago-1.

GIRL PIANIST—for instrumental girl trio. Must be experienced. Steady work. Salary open. Box A-394, Down Beat, Chicago-1.

GIRL TRUMPET AND TENOR SAX players wanted by organized band. Excellent road and location bookings. Box A-389, Down Beat, Chicago-1.

WANTED-MUSICIANS for replacements from time to time. Excellent library, large band, solid bookings, very little travel. Record contract with possible radio show. Semi-name or better experience or ability necessary. Cut or not notice. NOTE: This band isn't desperate for men, so characters layoff. Clean-cut, intelligent men with good playing ability desired. Write: Box A-391, Down Beat, Chicago-1.

WANTED Brass Bass and First Lombardo Sax. Box A-392, Down Beat, Chicago-1.

ONE NIGHTER AND LOCATION work all instruments for Dance Bands. Payoff union scale with minimum \$10 per day guaranteed. Your application referred to all VSA bands. Vic Schroeder Agency, 848 Insurance Bldg., Omaha, Nebraska.

LEAD VIOLINIST for established commercial band. Must be excellent reader, phrase well, have good tone. Immediate opening. State age, experience, minimum salary. Box A-393, Down Beat, Chicago-1.

LEAD TRUMPET—1st or 3rd alto. Professionally-minded musicians who want to play alongside good men on a well organized band of high standards. This is a real opportunity. Excellent library requires better than average ability. Congenial group. No characters or misfits. Midwest area. Hotel bills paid if overnight. Box A-399, Down Beat, Chicago-1.

PHONOGRAPH RECORDS

FALKNER BROS. RECORDS—383 Columbus Ave., Boston, Mass.

BLUE NOTE RECORDS—THE FINEST IN HOT JAZZ, Boogie Woogie, Blues, Stomps, Band Improvisations, Dixieland, All Star Swing Combos, Piano Solos, Vocal Blues, Guitar Solos, Authentic New Orleans Jazz. Write for complete catalog. Blue Note Records, 767 Lexington Ave., New York-21, N.Y.

WORLD'S ONLY RECORD SHOP devoted exclusively to jazz music. Large stock of

out-of-print items; all new jazz releases on big and small labels from New Orleans to modern. Home of Crescent and Jazz Man Records. Photographs of musicians; American and foreign jazz publications. Mail orders our specialty! Send your want list: **Naumi and Marill Ertugru's JAZZ MAN RECORD SHOP**, 6420 Santa Monica Blvd., Hollywood-38, California. Hillsdale 1888. Established 1939.

COLLECTORS—Complete loose-leaf indexing systems & private (personalized, imprinted) labels for Jazz, Popular, Classical. Samples Free. R.Pco, Drawer 71, Evanston, Ill.

COMPLETE JAZZ CATALOG—10c: Jazz Tempo, 5946 Hollywood Blvd., Hollywood-28, Calif.

WORLD'S LARGEST AUCTION LIST—Sent free. Ray Reid, 116 1/2 N. Main, Greenville, S.C.

WEST COAST JAZZ CENTER—Hollywood's only exclusive jazz store, mecca for musicians and collectors. 93 labels! **EMPO MUSIC SHOP**, 5946 Hollywood Blvd., Hollywood-28, Calif. Hours—Noon to Nine. Monthly catalog 10c.

RACE RECORDS—used, hundreds of numbers. Free catalog. F.L. RECORD SHOP, Box 19-E, Station L, NYC 35, N.Y.

"NEW ORLEANS" COLLECTORS—Contact Boris Rose, 211 E. 15, N.Y.C.

WANTED—Okeh 41337—"How I'll Miss You" by Carolina Club Orchestra (Kemp), new or excellent. Bruce Davidson, 207 Morgan Ave., Palmyra, N.J.

COLLEGIATE RECORD SHOP—Seventy Jazz Labels—Mail Order. Bloomington, Indiana.

SEND PENNY POSTCARD for free auction list of rare, out of print Jazz and Swing records. Frank West, 2604 Mayfair Avenue, Seattle-9, Washington.

5000 JAZZ RECORDS—sale or trade. Also fine classics. Will also buy. Jacob Schneider, 123 W. 66th St., New York, N.Y.

RARE JAZZ & SWING. Send wants. Nat Jacobs, 135-01 90th Ave., Jamaica-2, New York.

RARE RECORDS—Send for free list. Goodman, Herman, Dorsey, Krupa, James, Miller, Crosby's, Ellington, Armstrong, Milt Herth, etc. Bill Mull, West Ave., Kannapolis, N.C.

LESTER YOUNG FANS—Send name and address for information on special Young recordings. Box A-398, Down Beat, Chicago-1.

FREE RECORD LIST! R. E. Wallace, 2109 Fort Waco, Texas.

ARRANGEMENTS, ORCHESTRATIONS, ETC.

DANCE ORCHESTRATIONS—lowest prices. Send for free interesting catalog listing hundreds of latest arrangements. Jayson Ross Music Co., 3433 De Kalb Ave., Bronx-67, N.Y.

"32 VOICINGS AND COLORS"—for Dance Arranging—\$1.00. Arrangements made to order—75c per instrument. 300 Original Hot Licks—\$1.00. Modern Hot Chor's made to order—50c each. LEE HUDSON, Box 255, Van Nuys, Calif.

YOUR SONG PROFESSIONALLY arranged with complete piano score and guitar diagrams, chord notation. Price is \$10.00 and work is guaranteed satisfactory or money returned promptly and in full. Malcolm Lee, 344 Primrose, Syracuse-5, N.Y.

SPECIAL ARRANGEMENTS—100 new ones added. Fifteen-day service. Now writing for any combination. Have added 1897—write for list. Charlie Price, Box 1897, Danville, Virginia.

COMPLETE PROFESSIONAL piano arrangement of your song (with chord symbols) \$5.00. **ARNOLD ARRANGING SERVICE**, Box 286, Back Bay Annex, Boston-17, Mass.

PIANO ARRANGEMENTS or complete orchestrations for your song. Apply: **WILL MOISE**, 921A Kingston Rd., Toronto, Ont., Canada.

A COMPLETE COURSE IN MODERN HARMONY & Dance Arranging—12 texts including improvisation, Vocal Scoring and Composition. Now only \$15.00 complete. Miracle Series, P.O. Box 431, Pasadena-18, Calif.

PLAY POPULAR HITS, standards, with breaks composed by Phil Saltman, leading Boston teacher and radio pianist. Up-to-date, new ideas monthly. Sample Bulletin—25c. **KENMORE MUSIC COMPANY**, 581 Boylston St., Boston-16, Mass.

PROFESSIONAL PIANO ARRANGEMENT—complete with chord symbols—\$5.00. Satisfaction guaranteed or your money promptly returned. **B & L MUSIC PRINT**—Arr. Dept., 74 Arcade, Providence-3, R.I.

TENOR BANDS—Fine arrangements for sale. Send instrumentation to **MIDWEST** Box 54, Sewanee Union, Sewanee, Tennessee.

SONGS EFFECTIVELY ARRANGED for piano and voice—price \$10.00. Danny Gould, 1488 Lincoln Place, Brooklyn-19, N.Y.

MANY MANY THANKS to "Susie" that playing-and-singing star with the Swing Time Serenaders, popular St. Louis musical combo—for her kind plugs of "I Saw Heaven In Your Eyes." I appreciate it, Susie! **CURT OAKLEY**, Woodhull, New York.

"GLAD RAGS"—New song-dance number. Material free to Professionals. Also melody collaboration, arranging, copying. **KENNEDY**, 173 Washington, Barre, Vermont.

"LITTLE OLD SHACK ON THE PLAINS"—By Jimmie Busler. Write for Professional Copy: **M. M. Cole Music Co.**, Chicago, Ill.

MISCELLANEOUS

LEARN PIANO TUNING AT HOME: Course by Dr. Wm. Braid White. Write Karl Bartenbach, 1901 Wells Street, Lafayette, Indiana.

DRUMMERS—New velure-like 6" monogram letters. Put on or taken off like scotch tape—50c each. 4" "glittered" Band Stand cut-out letters, silver, gold, red—50c each. Cash with order. **Stewart**, P.O. Box 954, Indianapolis-5, Indiana.

JAZZ MAGAZINES—Just arrived from England. Jazz Music, Piano Jazz, Vocal Jazz, Jazz Review, Record Information, Eye-Witness Jazz, Parts I & II, Pick-Up—25c each. This is Jazz, Critic Looks At Jazz—50c each. Dennis Daines, 373 Merton, St. Lamber, Montreal.

NATIONAL VFW CONTEST—Prize Winning Snare Drum Solo—"2040 Sortie". 50c postpaid. Alan Abel, 32-15th St., Columbus, Ohio.

NIGHT-CLUB ENTERTAINERS—Get "Modern Humor Parodies" plus Limericks. Gags—only \$5.00. A. J. Melo, Box 1768, Springfield-3, Mass.

PARODIES, Comedy Songs, Bits, Band Novelties! Latest list free. Box A-396, Down Beat, Chicago-1.

The New

FEDERAL ACCORDION

is here!

Send for catalog

FEDERAL ACCORDION CO.
475 Fifth Ave. New York 17, N.Y.

EQUIP YOUR ORCHESTRA WITH MANUS A-JUST-ABLE COVERS

STRONG, LASTING, ECONOMICAL
They Look Snappy on the Stand
DANCE SIZE, 7 1/2" x 11 1/2"
3 1/2" each Back, 49c each
DANCE SIZE, 7 1/2" x 11 1/2"
4 1/2" each Back, 89c each
MANUSCRIPT SIZE
10 1/2" x 12 1/2" each
70c each
SYMPHONY SIZE
11 1/2" x 13 1/2" each
90c each
Instrument Labels FREE

Catalog on Traveling Cases on Request

ALFRED MUSIC CO., Inc.
145 West 45th St., New York

MUSICIANS' HANDBOOK

STANDARD DANCE MUSIC GUIDE

A Classified and Alphabetical List of the Best and Most Popular Standard Favorites, Waltzes Show Times, Rumbas, etc. (36 Headings, over 2000 Titles, with Original Keys & Starting Notes) Plus A Handy Fake List & Song Reminder of Top Tunes. Covers the Whole Field of Popular Music.

SEND FOR YOUR COPY TODAY
(5 Copies for \$2.00)

A. RAY DE VITA
150 Knickerbocker Avenue, Brooklyn N.Y.
Or See Your Local Music Dealer



You can be sure of skilled, conscientious piano tuning and repairing if you consult a professional technician. The American Society emblem is your guarantee of superior service. See your phone book, or write to:

The American Society
1022 W. Garfield Ave.
Milwaukee 5, Wis.

CHAS. COLIN
Calling all Trumpeters!
Lip FLEXIBILITIES
Advanced DANCE STUDIES
Advanced DAILY STUDIES
EACH BOOK 11c
CHARLES COLIN STUDIOS
111 W. 48th St., New York, N.Y.
SEND FOR FREE SAMPLE EXERCISE

LUISETTI PETER A.
Strand Theater Bldg.,
1585 Broadway & 49th St.,
N. Y. C. Suite 304
Phone: Columbus 3-9856
INSTRUCTION IN
Saxophone Clarinet

Carlo Menotti
Teacher of Prominent Vocal Artists
2 Columbus Circle, B'way & 59th Street
Suites 71-72-73 Circle 7-5973
BEGINNERS ACCEPTED

Band & Orchestra Instrument REPAIRING
Prompt service - Low prices
Write for Price List
WALLACE MUSIC COMPANY
47-49 S. Main St., Wilkes-Barre, Pa.

• SWING PIANO TRICKS!
Axel Christensen's bi-monthly Bulletin contains novel breaks, fill-ins, boogie effects and tricky embellishments for 8 of the best hit songs. Send 25 cents, stamps or coin, for latest issue. 10 consecutive issues \$2. Mention if teacher.
Axel Christensen Studios
21 Kimball Hall Bldg. CHICAGO 4, ILL.

RHUMBA TRAPS
Maracas—\$1.50 pair Guiro—\$2.50 each
Claves—\$1.00 pair Bongos—\$10.00 pair
Quijada (Jewbone)—\$7.50 ea.
Congas—\$15.00 ea.
Complete Equipment for Drummers
FRANK'S DRUM SHOP
226 S. Wabash Chicago 4, Ill.

WHEN IN DETROIT
Bring Your Instrument Troubles to
IVAN C. KAY
DETROIT HOME OF
SELMER and BACH
Our Repair Department Can't Be Beat • Complete Line of Reeds and Accessories
Cherry 4288 • Detroit • 112 John R

COMMERCIAL RECORDS
MADE & PRESSED FOR JUKE BOXES, MUSIC STORES, ETC.
Details (Stamp)
URAB DB 245 West 34th St. New York 1, N. Y.

DOWN BEAT
203 N. Wabash
Chicago 1, Ill.
Please enter my **DOWN BEAT** subscription:
☐ \$5 one year (26 issues) ☐ \$8 two years (52 issues)
☐ Military and Transition Rate \$4 one year*
☐ Check attached ☐ Send bill
Name
Street and No.
City and Zone State
*Give serial number; request necessary for overseas A.P.O. addresses. 11-18-46

Popular Band Leader and Vocalists Photographs

Seven beautiful glossy photos of your favorite Band Leaders size 8 by 10 ready to frame—for only \$1.00. Send list of leaders wanted including second choice, with \$1.00 in currency or money order plus 10c for mailing and handling—or 25c in stamps or coin for one sample photo.
KIER'S BOOK HOUSE
1143 Avenue of the Americas (8th Ave.), New York City (10)

FRANK IZZO
Harmony
COUNTERPOINT - COMPOSITION
A SHORT CUT TO MODERN ARRANGING
Strand Theater Bldg., 1585 Broadway
New York City Suite 304
Phone Columbus 5-9856
Brooklyn Studio Bensonhurst 6-7899

NEED NEW GAGS?
Order Don Frankel's enter-tainers bulletins. Contain original parodies, band over-tunes, monologues. 25c each. Five different issues, \$1.00. I also write material for individuals. Query me, Don Frankel, 15080 S. Wexham Ave., Chicago 23.

GEORGE V. OLIVER
Authorized Teacher
SCHILLINGER SYSTEM
MULberry 1026
Chicago

Exclusive Photos!
BANDS IN ACTION!
Action pictures of all name leaders, musicians, vocalists. Exclusive candid! Glossy, 8 x 10. Unobtainable elsewhere. Guaranteed to please or money refunded.
25c each; 5 for \$1
ARENE STUDIOS
1585-D Broadway, New York, N. Y.

BAND INSTRUMENT REPAIRING
Instruments Like New
Reasonable Rates
Write for Price List
We Specialize in Brass & Reeds
BAYLESS AND GREEN CO.
703 Goshen Ave., Ph. Wal. 5161
Elkhart, Indiana
"Band Center of the World"

SENSATIONAL GUITAR CHART
gives names; readings; symbols; diagrams AND fingerings of ALL chords below 6th fret. Sub-chart gives 1-4-5 of 24 keys. 2nd sub-chart gives all positions of all chords. Diagram index complete picture of GUITARIST'S DREAM CHART. Added Inducement—NATIONALLY FAMOUS CHORD CHART on reverse side. Price \$1.00—Money-back guarantee. "DON'T MISS THIS ONE"
CAROL SALES—BOX 21-D
LEFFERTS—BROOKLYN, 25, N. Y.

PERFORMERS:
Your **MUSIC** worries are over.
VOCALISTS: Send for FREE catalog of Popular & Standard Vocal Orchs IN YOUR KEY
DANCE BANDS: We carry all Publishers! Orchs for large & small bands. Catalog Free.
SHERWOOD MUSIC SERVICE
1585 Broadway, New York 19, N. Y.

NEWS ITEM
New device shows vocalists correct key to sing in!
Pocket-size gadget called **CHORD O WHEEL** also speeds transposing and harmony for piano, trumpet, sax and clarinet players. The **CHORD O WHEEL** is currently available from Box 1724, Boston 5, Mass. for \$1.00

All the Music News from Coast to Coast



When Radio Broadcasting ... MADE ITS DEBUT!



George H. Kintner, inspecting a newly buffed 30-4 fret, has been with Conn since May, 1917



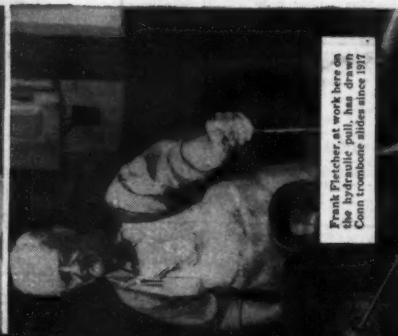
Leo Fisher, final assemblyman and a 39-year Conn veteran, works on a 6M alto saxophone



Joe Kinneth, who has been with Conn for 38 years, puts a lacquer finish on a bassoon joint



Arthur White, another 39-year Conn veteran, carefully turns down trumpet part on a lathe



Frank Fletcher, at work here on the hydraulic pull, has drawn Conn trombone slides since 1917



This advertisement is the work of a series of Conn Craftsmen

RADIO BROADCASTING as a regular service for disseminating news and entertainment had its formal beginning on the evening of November 2, 1920,* when station KDKA, in East Pittsburgh, carried the returns of the Harding-Cox presidential election.

Sometime before this exciting event, these six craftsmen joined Conn — the "World's Largest Manufacturer of Band and Orchestra Instruments" — to help make the wind instruments so many broadcast artists use and recommend. There are now 130 skilled veterans with more than 25 consecutive years of service at Conn. *Nowhere else in the entire band instrument industry can this unusual skill, experience and devotion of so many fine craftsmen be duplicated!*

A WORD TO THOSE WHO HAVE CONNS ON ORDER! Although our present production now equals the normal pre-war level, the demand for new Conn instruments far exceeds the supply. However, we're working hard to produce enough instruments for everyone who has ordered them, and shipments are gradually increasing daily. So please be patient with your dealer... when your new Conn arrives he will notify you immediately. Meantime, it will pay you to play your old instrument a while longer and wait for a new Conn!

CONN BAND INSTRUMENT DIVISION
C. G. Conn Ltd., Elkhart, Indiana

*Source: Encyclopedia Americana



DOWN-BEAT

MUSIC NEWS FROM COAST-TO-COAST



DIANGO REINHARDT

25 CENTS
FOREIGN 30c

25 CENTS
FOREIGN 30c

INSTRUMENTS

Small advertisement text at the bottom left corner, partially obscured.